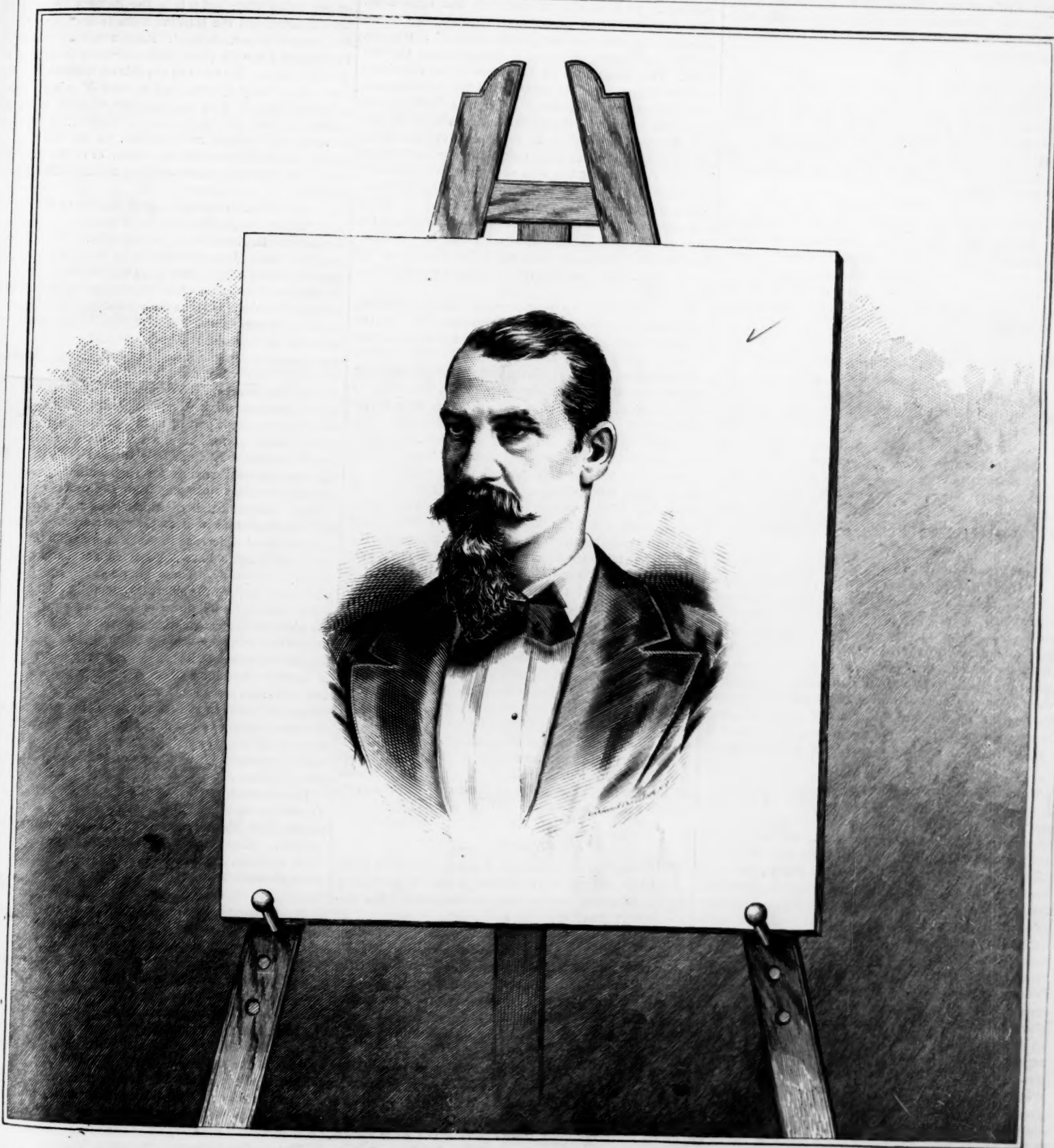




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CONSIDERABLE mental power is required to enjoy art thoroughly, unless we are content with the sensuous pleasures derived from beautiful sounds, as are animals and savages.

PAINTERS, poets, sculptors and other artists are occupied with the ideas connected with the objects and familiar forms of the actual world. Music springs from the heart and, as it were, reveals an ideal world.

THE climate of a country affects the temperament of the people, and thus the character of the music. It also affects voices. Russia produces basses; Italy, baritones; the Hottentots are said to be chiefly high tenors, while the Asiatics generally delight in notes of great altitude.

A KNOWLEDGE of the history of music, as of any thing else, is not to be gained by names, dates, anecdotes or other props of pedantic ignorance, but by becoming acquainted with particular phases of art, as, in general history, those of civilization. Thus we learn the real meaning of history, which alone possesses intrinsic value to the student.

MUSIC, notwithstanding all its mysteries, is nevertheless the art of the people. The chorals of Luther have united the great German peoples in thought, utterance and deed in vast political movements, as truly as the strange songs of seamen lighten their efforts and decide the precise moment of action during struggles with the elements.

THE history of musical art shows a succession of various styles, but it is not easy to assign dates for these various phases. Here, as in nature, overlapping is frequently noticed. Progress and retrogression by turns are also manifested. Action in one direction is followed by reaction, and thus the course of the art resembles the waves of the sea upon the shore; we cannot by a mere glance decide if the tide is coming in or going out. This ebb and flow in political matters and human affairs generally restrains the most impetuous, and gives the weak and timid an opportunity to join in the movement.

IT is reported in scientific periodicals that Dr. Foulis, of Glasgow, has been successful in removing a human larynx and substituting therefor a metal contrivance consisting of two silver pipes, one of which leads downward and the other upward to the epiglottis, while between the two a reed plate is fixed carrying a vibrating reed, by which the patient speaks with considerable volume of tone. It is said that by substituting a reed of an alloy of silver and brass he can sing tenor or baritone at will. Although all this is stated in apparent good faith, and illustrations of the device and its working are given, it is extremely difficult to place any credence in the statement.

IN a recent article we pointed out some of the reasons why musical prodigies seldom attained to real eminence in after life. It is well to remember that whenever an undeveloped brain is overworked it may be seriously and permanently injured, although when the brain of an adult is similarly overtaxed, with rest and tonics it recovers. In the case of the musical genius it is evident that his whole being is commonly subject to a considerable strain. But the tax on his mental faculties alone is sufficient to endanger his future usefulness in any department of life. The risks run by those young persons who "cram" for competitive examinations are much greater than those incurred when the whole frame has reached maturity, for then the sense of fatigue and exhaustion give timely warning. In using the brain inordinately at an early age, it is worked at the expense of the other organs, which leads to an enfeebling of the whole organism. Besides, the immature organ is arrested in its development. For the energy that should have led to its growth has been consumed in work. All education should lead to development and not exhaustion. It is well known what happens when a child is forced to walk or stand before the supports are strong enough; and

yet the young are frequently driven to make persistent efforts in the belief that perseverance will bring its reward. Some such unreasoning exhortations lead to the ignoring of the fact that no one has more than a given amount of muscular or nervous force at his disposal, and that he cannot by mere slavish, plodding work gain an eminence in any profession. The mental constitution of the next generation may show the results of overwork in this. These remarks, then, not only apply to musical prodigies, but to children generally. Yet the more remarkable natural gifts appear to be, the more jealously we should see that they are increased by rational treatment and exercise, rather than force their possessor to tasks that may lead to his general enfeeblement.

CHINESE MUSICAL INSTRUMENTS.

THE "Huien" is one of the most remarkable instruments of China. It leads one to believe that this ancient nation had at a very early period reached a very considerable eminence in arts and sciences. The idea or original conception of the instrument alone implies considerable acquisitions in acoustics. It is of terra-cotta, and about the size of a goose's egg. Inside there is a similar shell of about the size of a chicken's egg, and joined in such a manner as to form the thickness of the instrument. Three holes are found pierced at the side and two on an opposite side; the three being in the form of a triangle, and the two forming the bases of triangles with the first three. The dimensions to be observed are calculated with the utmost nicety in order that when it is used as a wind instrument by blowing through a hole at one end of the instrument, the air inside may vibrate in certain determined ways so as to produce the sounds required by the musician who manipulates the instrument. It is not thought that the idea of forming the "Huien" was suggested by the celebrated sonorous vases of China. The notes it produces are exactly F, G, A, C, D, the notes generally used for melodies in China, although the enharmonic scale is well known. There is a modern form of the instrument with six holes that gives the semitones and the upper octaves by using a greater pressure of wind.

The "Tche-king" is a most rare and costly instrument, consisting of two rows of sonorous stones that give the chromatic scale. The character of the tones is marked by great beauty, force, and permanence. The Chinese chemists think that the vibrations are so remarkable from the presence of small particles of minerals, or a sort of crystallization. Stones of a milk color are most highly esteemed; next, those that are of one color only. The five colors used in the "Tche-king" are yellow, red, green, white and black. The stone is called "Yu," and is supposed to be a kind of agate or jade that is very rare. It should have five principal characteristics to be of use musically. First, it should be very heavy; second, of one color; third, the grain should be easily determined; fourth, it should be very hard, almost like a diamond in this respect. It takes ten years to fashion a single piece, even though it is worked continuously, day and night. A fifth quality is required that is unknown, except that on it depends the character of the vibrations. For after a piece has been found possessing these four characteristics it may not sound as desired. When it is remembered that each piece must agree in color for the note it is to speak, then be fashioned and tuned and swung in place, and if it does not suit from some defect in the tone noticed when it is compared with the other pieces, that the scale may be even, it will be rejected by the fastidious Chinese, the cost of the instrument may be estimated. The discovery of the notes indicates considerable knowledge of acoustics. There are four other kinds of stones that are used for inferior instruments. Pliny speaks of black marble being used for the purpose. ("Calcephonos.")

SPHERE-HARMONIES.

THE imaginative treatment of science is rarely justifiable, but the scientific use of the imagination is beyond all praise; for the imagination precedes the reason in very many scientific and artistic operations. In the creative act of musical composition, for instance, the imagination is the principal mental power exercised.

In astronomy it is well known that great discoveries have been made in consequence of faith being placed in what have been termed "brilliant guesses," but which were really ideas, the products of a consistent employment of the imagination in the apprehension of hidden truths. Thus Kepler imagined the existence of Uranus, two years before it was discovered, for "the harmony of the world." The planet Neptune was similarly believed to exist, was sought and found. In this way also the asteroids were discovered, it being assumed that some celestial body occupied their region of the solar system, as a musician would suspect the absence of a melody or

part, if he found in a double quartet a portion of the middle of the tonal region unoccupied.

Dr. S. Austen Pearce, in his article entitled "The Music of the Spheres" (that appears in the current number of Harper's *Monthly*), has presented an analogy between the distances of the planets and certain musical intervals and their times or speeds and times in music. The defect in this analogy is that Jupiter's distance is a little too great to be perfectly in tune with all the rest. Some years ago this increased distance of Jupiter would possibly have been attributed to the withdrawal of the attraction of the planet that, it was believed, originally moved in the region now traversed by about two hundred asteroids and which were supposed to be portions of the exploded planet. But the article would have proved more satisfactory if the writer had carried his analogy farther, for music is not merely analogous to our solar system, but to all the systems of worlds. This would have afforded an opportunity of illustrating the fact that the imagination which frequently precedes the reason, in both astronomy and music, often lags behind it. For the reason may be completely convinced of the truth of certain statements which the imagination cannot grasp. Our sun, with its comets, asteroids, planets and their satellites, form a comparatively insignificant group near the fork of the Milky Way; and it is in the attempt to comprehend this fact and the inferences drawn from it that the imagination is overwhelmed. Reason accepts them all, but beyond a certain point the imagination is unable to conceive them. No mind is capable of following in the track of so many systems and streams of primary suns, galaxies of minor orbs, aggregations of stars of every variety of color, size, shape and distribution; of myriads of myriads of comets and meteors, to say nothing of spiral, elliptical and circular nebulae, or of the irregular masses of luminous gases attending certain stellar aggregations.

In music also, strange as it may appear to some persons, similar complexities are found that are equally impossible for the imagination to conceive. As in astronomy the various factors are not as so many dead masses, but are instinct with energy and busy life, no single atom of matter being in absolute repose, so in music all is regulated motion. It is as the microcosm of the macrocosm. For every single sound is attended by a cortege, or series of harmonic sounds, generally considered as practically infinite in number, the first sixteen of which may be as readily heard as the eight planets of our solar system may be seen. Every note in music is therefore as an independent sun, with its own system, as each note or sun is a component part of a still greater system. In a grand festival performance, when many sounds are produced simultaneously, not only are there the practically infinite attendant sounds for each individual note, but myriads of others springing from the union of couples of these attendants, all of which have their sympathies and antipathies as well as their primaries. Hence the phenomena of difference tones, of summation tones, &c., all of which again have their attendant harmonics, and so on, continuously. These innumerable sounds are as undeniable facts as the sidereal systems that similarly lead out to infinity in all directions, and are equally beyond the power of the imagination to grasp. While enjoying life on this earth we seldom think of the many unseen worlds that influence it; when we enjoy the performance of music we as seldom think of the many unheard tones that influence it also, for these are rarely perceived unless they are sought in a manner analogous to that of the astronomer with his telescope. Yet still, as the unassisted eye can count 5,932 stars, so may the unassisted ear be cognizant of an enormous number of sounds in a musical plexus.

The musical systems of the Egyptians and also the Chaldeans were made symbolical of the spheres. The Greeks and Hebrews derived the analogy from these peoples. Hence the following simile in the psalms: "The Heavens declare the glory of God, and the firmament sheweth His handiwork. Day unto day uttereth speech, and night unto night sheweth knowledge. There is neither speech nor language; without these their voice is heard. Their sound is gone out through all the earth, and their words to the ends of the world." The apostle St. Paul, having employed the fourth quarter of this quotation with reference to the bearers of the Gospel message, has thus given them another meaning in a religious sense. It has now been herein shown that they will also bear wider and deeper signification in a physical or technical sense. For the invention of counterpoint and the discovery of harmonics, on the one hand, and that of the telescope, &c., on the other, have enlarged our conceptions of both music and the universe of the "world of sound" and the "world of light." One still remains a counterpart of the other.

The precise distance of the earth from the sun being

still somewhat undetermined, the scale of measurements for the solar system is not absolutely fixed, yet the proportions are known; and, as in music the pitch may be altered, the proportions being observed, so also here. It is sufficient now to state that Dr. S. Austen Pearce has shown that the planets are separated by intervals similar to those of the harmonic sounds having the ratios of nearly 4, 7, 10, 16 (28), 48, 96, 192, 228, and which correspond to the notes G, F, B, G (F), D, D, D, A, when these are also untempered, and so on, showing the closest analogy. But yet it must be said that music has only been considered here in a physical sense, although it is, first of all, psychological, in that it appeals primarily to the soul. It is pathoscopic. To treat simply of the physics of music is to ignore its special powers. But even mere materiality sometimes affects the soul also. To some persons "high mountains are a feeling." There is a sublimity of mere magnitude.

Therefore astronomy may be considered as something more than mechanism and the physically vast.

On contemplating the wonders of the starry spheres, the celestial prospect may easily awaken that singular predisposition to melancholy that is latent in the soul. The spectacle may thus soon induce a vague and undefined reverie. Truly here we may say: "Man does not live by bread alone," but by thoughts and emotions. He who is not profoundly impressed by the sublimity of the Heavens is not worthy to receive on his brow the crown of intelligence. What shall be said of him who "hath not music in his soul?"

SHAKESPEARE AS A MUSICIAN.

PART XIV.

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SHAKESPEARE hid himself completely behind his works. He also hid the fundamental principles on which his dramatic art was based; for, whatever lines of proportion, &c., he may have drawn, these were all so carefully erased that to this day his mode of proceeding remains a mystery which the German students of his works have tried hard to unravel. Shakespeare not only hid himself and took considerable pains to conceal art, but took care also to hide his contemporaries, so that his works might not be self-dated, but remain fresh for all time. He mentions the name of no living person in any one of the plays. It is easy to see that, by thus avoiding personalities and all reference to present prosaic realities, the audiences were not disturbed in their enjoyment of his productions. His works were chiefly representations of life upon a stage, enabling human nature to contemplate itself. Nothing is easier than to make such pictures "true to life" in one sense; but perhaps nothing so difficult as to make such pictures at the same time idealistic as Shakespeare did. In other words, he did not intrude living personages among his spirit shapes, or do anything to dispel or disturb the waking dreams that he caused his audiences to see.

In the poems, however, the name of one living person is mentioned and, singularly enough, this man was a musician. The poet Spencer died previously from hunger (January 16, 1599).

Shakespeare was possibly well acquainted with the musical compositions of Dr. William Byrde, Dr. John Bull, Orlando Gibbons, Farrant, Tallis, Habington and other writers for the English cathedrals, as well as those by Luther and Palestrina. He also must have known those by the secular composers, Weelkes, Wilbye, Morley, M. Este, as well as John Dowland's songs, whose charming madrigal, "Come Again, Sweet Days," is still heard in the concert room. English music at this period was in advance of anything of the kind in Europe, unless the Flemish school, in which Palestrina studied, and which succeeded the early English in the practice of counterpoints, may be thought to have distanced it at this period.

The Flemings who went to Norfolk, in England, at the close of the middle ages, to practice wool weaving, soon learned English counterpoint. In Ben Jonson's "Silent Woman," mention is made of "sitting up late at night and singing catches with cloth workers."

The Elizabethan madrigals are quite enjoyable now. They are distinguished by remarkable contrapuntal science, considerate treatment of the language by the agreeable melodic flow of all the vocal parts (these works not being mere harmonized tunes, like the modern German part song), and were completely independent of instrumental accompaniment. Hence, although Bach and Handel had not yet appeared, English music was characterized by the highest qualities.

In the sixteenth century, all the princes in Europe were instructed in music. While in England, in Queen Elizabeth's time, a gentleman would have been greatly ashamed to confess his inability to sing a part in a mad-

rigal, from a written copy of this single part, whenever in social gatherings music was in order. He would have been expected to do his best, even with a poor voice. He could never plead ignorance. Gentlemen excused on account of having unsatisfactory voices were subsequently allowed to play their parts on viols. Hence, the "chest of viols" (containing one for each part) and the vocal character of instrumental music at this period. It is not, therefore, so very singular that the greatest dramatist, who taught nobles nobility, should possess all of the accomplishments peculiar to gentlemen of his courteous times.

"THE PASSIONATE PILGRIM."

"Thine eye Jove's lightning seems, thy voice his dreadful thunder,
Which (not to anger bent) is music and sweet fire.
Celestial as thou art, oh do not love that wrong,
To sing the heaven's praise with such an earthly tongue."

"And daff'd me to a cabin hang'd with care,
To descant on the doubts of my decay."

See "Romeo," "Richard III.," "Tarquin," "Edward III.," "Two Gentlemen of Verona."

"While Philomela sits and sings I sit and mark;
And with her, lays were tuned like the lark,
For she doth welcome daylight with her ditty," &c.

"All my merry jigs are quite forgot."

"My shepherd's pipe can sound no deals."

"Everything did banish moan,
Save the nightingale alone:
She, poor bird, as all forlorn,
Lean'd her breast up till a thorn,
And there sang the doleful'st ditty,
That to hear her was great pity."

"All thy fellow birds do sing,
Careless of thy sorrowing."

"If music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one, and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense:
Spencer to me, whose deep conceit is such
As, passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound,
That Phœbus' lute, the queen of music, makes,
And I in deep delight am chiefly drown'd,
When as himself to singing he betakes.
The god is god of both, as poets feign;
One knight loves both, and both in thee remain."

"KING HENRY VIII."

"A French song, and a fiddle, has no fellow," &c.

"An honest country lord, as I am, beaten
A long time out of play, may bring his plain-song
And have an hour of hearing, and, by'r lady,
Held current music too."

"Let the music knock it."

"Take thy lute, wench; my soul grows sad with troubles;
Sing, and disperse them, if thou canst; leave working."

See "Henry IV." and "Cymbeline."

"Orpheus, with his lute, made trees
And the mountain tops that freeze
How themselves, when he did sing;
To his music, plants and flowers
Ever sprung: as sun, and showers,
There had been a lasting spring."

"Everything that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart
Fall asleep, or, hearing, die."

See also "Tempest" (Act 2, Scene 1, line 87) "Amphion raised the walls of Thebes with his lyre." Refer also to "Comedy of Errors," "Titus Andronicus," "Two Gentlemen of Verona," "A Midsummer Night's Dream," "Love's Labor Lost," "Edward III."

"I would 'twere something that would fret the string,
The master cord of his heart."

"A noise arose
As the shrouds make at sea in a stiff tempest,
As loud, and to as many tunes."

"The choir,
With all the choicest music of the kingdom,
Together sang *Te Deum*."

"Cause the musicians to play me that sad note
I named my knell, whilst I sit meditating
On that celestial harmony I go to."

"Bid the music leave,
They are too harsh and heavy to me."

"Sing
The merry songs of peace to all his neighbors:
God shall be truly known."

MINOR TOPICS.

A DISCUSSION is now going on in the London *Music Standard* regarding the advisability or non-advisability of chorus singers using vocal scores or single-voice parts. A "conductor" writes to the *Standard* condemning the use of the former as not only tending to crush out the valuable accomplishment of sight-reading, but also to make choristers more or less careless in counting bars, rests, &c., besides offering occasion to distract their attention from the special part which alone concerns them. He says: "Music printers now feel emboldened to dispense with separate vocal parts

altogether." Orchestral conductors on the Continent prohibit the use of any other than the "separate part" for members of the chorus. Vocal scores interest the singer most, but separate vocal parts demand from him a sharper attention, and, consequently, secure a better and surer attack.

HANDEL's series of anthems, written to proper service texts, have been mentioned as furnishing a selection of pieces in every way adapted for cathedral and festival use. Such compositions can be rendered effectively with only organ accompaniment; and although an orchestral adaptation would undoubtedly enhance their effect, it is not absolutely demanded. It will be a long time before the quality of church music in this country will be raised to the same standard as that generally performed in English churches, for here the quartet system of choirs limits the production of works to those of a light solo character.

THE programmes of classical concerts given in New York are quite solid and heavy, but the fifth symphony concerts given at Posen, under the direction of Herr Appold, offered a programme of unusual extent. Here it is: C minor (fifth) symphony, Beethoven; "Im Walde" symphony, Raff; B major symphony (No. 2), Haydn; "Ocean" symphony, Rubinstein; "Symphonie Triomphale," Ulrich, and G minor symphony, Gade. (Six symphonies!) The overtures were, that by Larsen, "Festival overture on a Thuringian folksong," Wagner's "Meistersinger" overture; Appold's "Tautwits" overture (on the twenty-fifth anniversary of Herr Appold in his office of music director); "Oberon," Weber; and "Ossian," Gade. In addition to the above "six symphonies" and "five overtures," the following concert pieces were also performed: Hamerik's "Jewish Trilog," Rubinstein's ballet music from "Feramors," Mendelssohn's finale to "Lorely" and "G minor concerto" for piano, Goldmark's march from the "Queen of Saba," Glinka's "Komariuskaja," and Wüerst's "Serenade." A programme of such truly colossal proportions can hardly be conceived as being executed in this country or even in England, and for the matter of that it is to be seriously questioned whether a concert of such a wearisome length affords the same enjoyment as one of much slenderer proportions. Too much of a good thing is as bad as too little.

MADAME ERARD, who is still living, is the widow of the nephew and partner of the man to whom France is indebted for the introduction of the pianoforte. Thus the widow of the first generation still exists to commemorate the triumphs of the great inventor, who was born in 1752. Since Sebastian Erard manufactured his first piano for the Duchess of Villeroi (on the English model), one hundred and three years have passed, and it is now sixty years since his nephew completed his plans and introduced the present "Erard" action. The recollections of such a lady of eminent artists with whom she has come in contact and often befriended, would form a volume of the most deeply interesting nature.

"IL MENESTRELLO," in a recent issue of *Il Trovatore*, bewails the slim attendance at the high-class concerts given in Milan by the Orchestral Society of that city. He says, concerning the audience present at the first concert: "The empty aspect at the Scala was shameful, and admits of no excuse. Take away the few strangers who were there, and then tell me whether the neglect in which an essentially city institution is left in the third year of its existence is not highly reprehensible, considering the enthusiasm which greeted it at its birth." From this it will be perceived that, although Milan may boast a critical cultivation with regard to matters operatic, it fails to fully appreciate purely instrumental works of a high class.

THE music of Bizet, the composer of "Carmen," is day by day gaining ground in Italy. His music, according to an Italian critic, is full of inspiration, spontaneity and taste, and exhibits a deep knowledge of all the resources and *finesse* of instrumentation. The Milan public has been fascinated by his suite "L'Arlesienne," applauding it throughout, and displayed a desire to encore one or two of the movements. It is to be doubted, however, whether so cordial a reception would have been granted the "suite" unless Bizet had already appealed to the Italian mind through his opera "Carmen." If a composer has been fortunate enough to have an opera successfully represented in Italy, he may count with much certainty upon his other works meeting with a favorable reception.

THE name of the "Barber" seems to have possessed an unusual attraction for composers. There is the "Barbiere di Siviglia," by Paisiello, that by Rossini, and those by Dall' Argine and Graffigna. Recently another "Barbiere" has been put forth with a somewhat different title to the others—viz., "Le Astuzie di un Barbiere" ("The Cunning of a Barber"). This new work is by a certain Italian musician named Bianchi, residing at Bologna. History will no doubt present all these "musical barbers" (and those yet to come into existence) as the emanations of man, whose thoughts so constantly dwell upon the importance of having his hirsute appendages properly trimmed. The "female

barber" has not yet been honored in the form of an opera. It would be the most *killing* of all. Let some composer take it up.

THE composer of a successful opera should make a fortune in a very few years. It is said that up to the present time Bolto, with his "Mefistofele," has gained the pretty snug sum of 60,000 francs. How much more will be added to this amount in the future it would be hard to say; but it is to be inferred from the sum already made that Bolto is not likely to be in the same lame financial condition he would have been if he had only written a successful symphony. People go to the theatre to see as much as to hear.

THERE is in Milan a French-German composer named Urlich who has signified his willingness and ability to pay 10,000 francs to any impresario who will undertake to represent one of his operas, "Flora MacDonald," in some large Italian theatre. In this way he no doubt hopes to secure a fine representation, and, having faith in his work, believes that he will obtain a success which would be the means of not only bringing his name prominently and favorably before the public, but also reimburse him the capital put forth in the venture. May Mr. Urlich succeed in his laudable endeavor.

AMONG the manuscripts left by the great composer Meyerbeer there was discovered the entire first act and the beginning of the second act of a new opera, which the maestro had commenced to write in the year 1837, on the libretto of Saint Georges, and entitled "Cinq Mars." Whether anything will be done with it is now a matter of conjecture, but it is always safe to err on the side of non-publication of a deceased composer's posthumous works rather than in giving them to the world in a comparatively crude and unfinished state. A last revision by the composer is always needed.

SOME one has been complaining about the apparently exorbitant charges made by singers and managers for public entertainments. The complaint from one standpoint may be justified; but the pertinent question might be asked, why should singers and managers charge less than they do when they can obtain the present price asked. It seems to have become a settled fact that the public at first grumbles, then pays. If, instead of doing this the public would keep silent and stay away from entertainments at which professedly exorbitant prices are charged, such action would be sensible and have a salutary effect.

AT a recent state concert given in London not a single piece by an English composer was performed. Is this right or just? Can English composers hope to attain foreign recognition when their works are studiously ignored by the ruler of their native country? It seems as if the Queen should take sufficient interest in her subjects who have chosen music as a vocation, to request the conductor of the state concerts to be mindful of the claims of English composers upon the British court and the British public. Fancy a concert being given before the imperial court of Germany and not a single piece by a German composer figuring thereon, but all being by French, English, Italian and Russian composers? It would be preposterous.

How the spirit of law can be avoided and yet the letter kept, is shown in the case of the late law enacted in Weimar, wherein it was stated that no piano should be played with the window open. This, no doubt, seemed a thoroughly satisfactory law, and one which could not be well avoided by those inclined to dispute its reasonableness. But ideas are prolific when it is the question of defeating unjust authority. Now the inhabitants of Weimar, in order to exhibit their contempt for a law so evidently malicious in character, have decided to take the glass out of the sashes and keep the window closed. The keenness of human wit is herein displayed.

A BELGIAN choral society is organizing a congress for the discussion of all questions affecting the artistic scope of musical societies. This congress will be inaugurated on September 11 at Malines. The society is known as La Société Royale la Reunion Lyrique de Malines. The congress will be divided into four sections. The first will be devoted to the discussion of general questions relating to the organization and to the work of the societies; the second to the organization of meetings between choral societies; the third to the organization of meetings between instrumental societies and the fourth to the organization of musical fêtes other than the meetings. An analytical programme of all the questions treated of will be published in due time.

AN Englishman makes the following suggestion for the consideration of composers and musicians in general, that "it is advisable to write all choral parts in the key of C." He advocates this principle because of the great difficulty of singing from sight to those who are unacquainted with harmony, by reason of the variety of keys, in which music is written. No doubt, for near keys, such as D flat and D

natural majors and B natural and B flat majors, the idea might be used to advantage; but with regard to remote keys, such as G major, some difficulty would result. A high note should look high, else more or less confusion will be generated in the mind.

IT seems remarkable that Anton Rubinstein should excel so highly as a piano virtuoso, considering the time he devotes to composition. Only a few musicians can be said to have been great composers and great executants. Among them may be named Bach and Handel, Mozart, Mendelssohn and Liszt, and, perhaps, also Saint-Saëns, including Rubinstein. The hand in writing is naturally cramped, which alone suffices to prevent suppleness of finger, and thus makes against the retention of a free and precise execution, unless the practice be proportionately severe, whereby the flexibility of the muscles is maintained.

IT is reported that Strakosch, after having heard the eminent tenor, Roberto Stagno, in Meyerbeer's "Les Huguenots," at Barcelona, offered him a contract for this country, the tenor agreeing to it, the sum stipulated being \$45,000 for fifty representations. If this statement is founded in fact, America will have the opportunity of hearing a really great lyric tenor, if foreign notices are to be accredited. Wherever Stagno has appeared he has been received with the greatest enthusiasm, and in order to thus succeed a great gift is presupposed. It is, therefore, to be hoped that the report is correct.

THE Milan Orchestral Society has achieved a great reputation both in Italy and on the Continent generally. It recently gave a concert, the programme of which was wholly made up of Italian compositions. The composers represented were Cherubini, Donizetti, Boccherini, Verdi, Mercadante, Ponchielli, Foroni and Rossini. The idea of devoting an entire evening to one composer is not to be commended for various reasons, but a programme will always be interesting when made up of works by various composers of one and the same country. Wagner, Mendelssohn and other composers' nights are monotonous, but French, Italian, German and English nights are interesting and instructive.

BRIEFS AND SEMI-BRIEFS.

....Comic opera is said to be overdone in London and its vicinity.

....Hague's European Minstrels leave Liverpool for America on the 27th of August.

....Rice & Carte's "Billee Taylor" Company are playing in Boston at the Museum.

....Augustin Daly's "Cinderella at School" Company closed the season in Chicago last week.

....Emma Abbott, it is stated, will add Jerome Hopkins' oratorio of Samuel to her repertoire next season.

....Rice-Goodwin Comic Opera Company is booked in Boston for eight weeks. The performances commenced on July 4.

....Gilmore's Band is the chief attraction at Manhattan Beach. The music furnished is among the best that can be heard in America.

....The fifth concert of the season was given at Prospect Park last Saturday afternoon by the Twenty-third Regiment band, under the leadership of F. L. Eben.

....The cornet solos of Fred. C. Bryant are a feature of the musical programme of Conductor Tissington's Military Band at the Sea Beach Palace Hotel on Coney Island.

....Ferdinand and Hermann Carri will sail for Europe on the 23d of July, and intend to remain abroad for a number of months, giving concerts in the principal Continental cities.

....Jerome Hopkins is engaged in organizing Orpheon associations in the principal cities between Washington, Boston and Chicago, with a view to the development of the local musical talent.

....A festival was given at Lion Park, last Thursday, by the leading French societies for a benevolent purpose. A concert was given in the afternoon, and in the evening there was a display of fireworks and a ball.

....Augustus Victor Benham, who has been sometimes described as "The Brooklyn Boy Pianist," sailed for Europe last week for the purpose of pursuing his musical studies. He will probably give a few concerts in London.

....The new music hall to be attached to the New York Conservatory of Music, on East Seventieth street, is rapidly approaching completion. It will be a handsome structure, and the institute will be an ornament to that portion of the city.

....Grounds 78 by 140 feet, adjacent to the Cincinnati Exposition Buildings and fronting on Plum street, were recently purchased by persons believed to be agents of the College of Music. The object is to erect additional buildings for the use of the college.

....There is now little doubt that Adelina Patti will visit America. E. Bellevant has arrived as her representative and made arrangements to begin a brief season in New York on or about the 9th of November. It is stated on good authority

that the contracting parties, to wit, Mme. Patti and Signor Nicolini, duly signed and sealed the necessary papers on the 10th of April.

....The solo violinist, J. W. Dehn, who recently arrived from Warsaw, Russia, has been among the musical attractions at Koster and Bial's. Mr. Neuendorff has the happy faculty of making his musical programmes very entertaining to all lovers of refined music. Among the other soloists who have appeared there are Miss Markstein, pianiste; Wilhelm Muller, 'cello; Robert Ward, cornet; C. Rothemond, violin, and C. Schaeffer, piccolo. *Solisten* concerts were inaugurated in Berlin, and they afford the public an opportunity to listen in one evening to a number of performers who are usually only to be enjoyed as special attractions.

....The Central New York Cither Club gave a concert at Utica, N. Y., last week. The programme was varied and the musical was classical in its character. The artists who took part in the programme were: Frances Kleespies, soprano and cither; Gretchen Kleespies, mezzo-soprano and elegie cither; Alvina Kleespies, contralto and piano; Professor Joseph Kleespies, violin cither; Professor Carl Herman, cither and bandoneon; Professor George Stevenson, flute; Professor Louis Lombard, leader of Utica Philharmonic Orchestra, violin; Professor Giovanni B. Polleri, accompanist.

....The many admirers of Rafael Joseffy will be interested to learn that he has decided to become an American citizen. He has already taken the preparatory steps to this end, having received from the court his first papers in the process of naturalization. Mr. Joseffy, it is reported, has completed a work on which he has been engaged for some time past, his first piano concerto, with orchestra, and will produce it during the coming season. He is passing the summer at Darien, Conn., studying a number of compositions which he will add to his repertoire.

....E. Aline Osgood, now in England, was recently presented with a gold bracelet as a token of gratitude on the part of the workmen who attend the Saturday evening meetings of the People's Entertainment Society of London, and for whose diversion Mrs. Osgood has frequently employed her admirable vocal powers. Mrs. Osgood will return to America for the season of 1881-82 in November, under the management of George W. Colby, of 23 East Fourteenth street, New York.

....Mr. Strakosch having been interviewed, is reported to have said with reference to the next season: "I shall present Gerster in concerts in towns where she has never appeared, and in cities where she is well known I shall give operas, as a rule. I may decide to give both operas and concerts in all of the large cities as well. I expect to make a gigantic success next season, although there will be the greatest competition possible in the musical field."

....The "Mascotte" has proved to be a great success at the Bijou Opera House, the audiences being large and enthusiastic almost every evening. Much of the credit of the representation has been due to Emma Howson, in the principal rôle. Her graceful and sprightly performance has won her the position of a popular favorite. She has now retired from the company to seek the necessary rest to prepare for the winter season.

....At the Metropolitan Concert Garden, Rudolph Bial always presents a number of the brilliant selections that have become popular since they were introduced by him to the New York public. The hall, especially on Sunday evenings, is always well filled by the best people who live in the portion of the city in which it is located.

....Despite its many merits of composition there seems to be little doubt that Rubinstein's opera, "Il Demonio," has proved a failure in London. It is said to be monotonous and wearisome, and the tendency of the composer to "Slavic sadness," as manifested in his songs, makes the opera tedious.

....Remenyi made a speech at his concert at Oswego, and expressed his thankfulness for the cheering news of hope for the President's recovery. He then played a "Thanksgiving Hymn" which he had composed for the occasion. He carried the Oswegians by storm.

....The Wisconsin Sängersfest, which closed at Madison last week, was not very successful in a pecuniary sense, owing partly to the great heat that prevailed during its session, and that reduced attendance. The musical societies of the State were well represented.

....The Kingsford Band gave a concert at Oswego on July 12. The leader, Mr. Schilling, conducted the affair very successfully. Miss Penfield and Miss Ould were the vocalists of the occasion and were warmly received. Their singing is highly spoken of.

....To rebuild an old organ in an artistic and satisfactory manner is the work of thoroughly educated and skilled mechanics. The old part of the instrument has to be amalgamated with the new in such a manner that they shall harmonize with each other in every possible combination. It is always preferable, where sufficient capital can be raised, to have the organ entirely new. Sometimes, however, an old organ has several ranks of pipes which are so pure in quality of tone, that it is advisable to retain them even in a new instrument. Generally new and old do not mix well.

CORRESPONDENTS' NOTES.

Correspondents will please continue to observe the rules heretofore given for the transmission of copy. Manuscript must be in our hands as early as usual.—ED.

BROCKVILLE, Ont., July 15.—So little in the way of music has been going on here lately that it is all I can do to gather a few facts about which to write, especially at the present time when the mercury in the thermometer is off on a balloon excursion. Last week a very recherché concert, under the auspices of Trinity (Episcopal) Church, took place. The programme was very enjoyable. Having mislaid my copy, I'll give no further particulars except to record the fine singing of M. White, a young lady from Fort Atkinson, Wis., a pupil of Miss Root, of Chicago. Miss White possesses a mezzo-soprano voice of good quality and compass, but evinces considerable nervousness, which, of course, is detrimental to her execution. Her selections and the style in which she rendered them were, however, satisfactory proof of good taste and a correct method. The Rev. E. P. Crawford, incumbent of Trinity Church, as usual, pleased his hearers greatly. With a fine, round, rich voice and excellently under control, he gave several fine songs with exquisite taste and expression. The solo pianist of the evening was E. G. Longley, of Prescott, who displayed good taste, careful study, as well as high ambition for one so young. C. Smart and several other amateurs of Brockville are deserving of great praise for the valuable assistance they rendered on this occasion. A reception concert by the pupils of the Convent of the Congregation de Notre Dame, in honor to Bishop Cleary, of the Diocese of Kingston, proved to be a grand and festive occasion. An audience of nearly two thousand people, comprising the élite of our town, assembled at St. Francis Xavier Church, and listened with the keenest delight to the fine interpretation of a light but very enjoyable programme, consisting of solos, part songs, choruses, and piano duets. A prettier sight is seldom seen than that which the altar presented, crowded as it was with several hundred misses' young and happy faces, their deportment and performance affording ample proof of the careful training to which they had been subjected. At the close of the concert Bishop Cleary addressed the audience, gracefully acknowledging the warm and cordial reception tendered to him by the people upon his first visit to Brockville. On Tuesday, July 12, we had a great burst of music. Several thousand Orangemen from the country and adjoining towns, accompanied by seven brass bands and an innumerable array of drums and fifes, paraded through the principal streets, celebrating and commemorating the Battle of the Boyne with grand éclat. The day was a very peaceful one, nothing occurring to mar the "grand burst of harmony" or the harmony of the gathering. The absence of drunkenness or of any disorderly conduct was particularly noticeable, it being an unusual thing to find such a large crowd so sober and respectable.

A. C. J. K.

CHICAGO, Ill., July 14.—The season of summer concerts, to be given by Theodore Thomas with his orchestra, opened last Monday evening. The Exposition Building has been again fitted up and devoted to music. That portion of the building directly in front of the stage, and extending some distance from it, has been provided with seats like a concert room and divided from the rest of the auditorium by a wire fence. Behind come the tables amid groups of evergreens (in tubs), at the former of which one may, if so disposed, imbibe music and beer, or partake of other and more substantial "good things of this life," together with the "music of the future." A screen behind the stage is of great assistance in preventing stray tones from getting lost in the immensity of space, before having fulfilled their mission and assisted to compensate those farthest from the stage for their outlay of "gate money." The inclosure at the south end of the building has been fitted up with tables, chairs and trees, and it, as well as the conservatory, offers attractions to a large proportion of the assembled audiences. Some of the Singersfest decorations still remain; for example, the large portraits of composers and musical celebrities, and the drapery over the stage. Quite a large audience, something like 2,500 or 3,000, greeted Mr. Thomas on the opening night, and the applause was very enthusiastic. The programme, quite a popular one, was as follows: March (Persian), Polka (Francaise) "S giebt nur a Kaiserstadt," (Johann Strauss); Overture (Jubilee), Weber; Andante (Fifth Symphony), (Beethoven); Scenes Neapolitaines — 1 La Danse, 2 La Procession et L'Improvisateur, 3 La Fete, (Massenet); Overture (Tannhauser), (Wagner); Air (Bach); Spring Song (Mendelssohn); Waltz, "Autumn Roses," (Joseph Strauss); Rhapsodie Hongroise, No. 2, (Liszt); Symphonic Poem, "Danse Macabre," (Saint-Saens); Funeral March of a Marionet (Gounod); Waltz, "In's Centrum" (Johann Strauss); Overture, "Masaniello," (Auber). The "Scenes Neapolitaines" came nearest of anything upon the programme to being a novelty and were quite interesting, though I had many of the thoughts presented to be very commonplace and of a very low order; yet there were many bright bits of inspiration. The richness and novelty of the instrumentation (employing glockenspiel, tam-tam, &c.), caused it to make quite a sensation. An especially charming effect was produced by the employment of tam-tam and

French horns in fifths. The Tannhauser overture was magnificently played, as indeed were the remaining numbers of the programme. A delicate orchestral arrangement of the well known "Spring Song" by Mendelssohn received a hearty encore. The orchestra numbers about fifty men, of whom, I understand, something like twenty are from New York. The opportunity for once more hearing selections from the best works of the various schools of orchestral writing is a delightful one, and our people will largely avail themselves of the same. H. Clarence Eddy gave the opening concert in the Hersberg school normal course last Friday afternoon. May Phoenix gave the second concert, a song recital. This lady has a fine contralto voice, and as she is an earnest student she is certain to become a fine artist. The third concert was an organ recital by Harrison M. Wild, organist of Unity Church in this city. He is a pupil of Mr. Eddy and is already an organist of remarkable attainments. Mr. Boscovitz gives the fourth concert, a piano recital, to-morrow. The College of Music, Dr. F. Ziegfeld director, is also holding a "Normal." W. S. B. Mathew's "Normal" at Evans-ton is also, I believe, in a flourishing condition.

FREDERIC GRANT GLEASON.

RICHMOND, Va., July 16.—Charles L. Seigel has been selected by the Yorktown Centennial Committee as director of the musical festival of the Yorktown celebration, which takes place on October 10. Mr. Seigel is busily engaged in selecting and rehearsing the choruses, and from his well known success in musical matters there is no doubt that the musical part of the celebration will be a decided success. The male chorus will consist of 300 voices. The programme in full will be arranged in a few days. The Mozart musicale on the 14th drew only a fair house.

B.

WASHINGTON, D. C., July 19.—Summer is not a musical season in this city, as the fraternity delight to withdraw from scenes familiar and secure the "rest" *ad lib.* that seaside resorts and mountain springs are supposed to afford. Professors Bischoff, Gletzer and Waldecker, our eminent pianists and organists, are enjoying the surf at Rehoboth Beach, and during their stay many pleasant musicales have been given, to the delectation of the guests. Miss Alice Johnston and Miss Rodier, two of Professor Bischoff's pupils, who possess excellent voices, assist on these occasions. Minnie Ewan, the favorite soprano here, is singing at Clifton Springs, N. Y. From there she will go to Chatauqua Lake. Mr. Herndon Morsell, who has been studying abroad for several years, arrived at home last week, and will immediately start out as the tenor for the Remington-Fairlamb Opera Combination, which, prior to the fall season, will make a concert tour to the watering places. Eva Mills will be the soprano and Mrs. Fairlamb contralto. Mrs. Camp, the soprano of the Epiphany Church, is visiting the colonial spot known as Old Battletown, now Berryville, in the Valley of Virginia. L. E. Gannon, the director of the large choir at St. Matthew's, is arranging to give them a complimentary excursion to Fortress Monroe at an early date, on which occasion they will render Mercadantes' "Seven Last Words," at the little church there. John H. Pugh, Wm. H. Daniel and E. B. Hay, under the title of the "Bijou" Company, sang Sullivan's operetta of "Cox and Box," at Winchester, Va., on Wednesday night last. Leo P. Wheat, the great pianist of Virginia, was also an attractive feature of the occasion. Mr. Pugh is an excellent comedian, and possesses a useful tenor voice. Sousa has made marked improvement in the Marine Band since he assumed control as director, in both the style and rendition of the music. He has just written a pretty little *encore* song entitled "Pretty Patty Honeywood." Waldecker has also composed an instrumental "Slumber Song," both of which are published by Ellis & Co. Dr. E. S. Kimball, leader of the Apollo Club, has quite recovered from a spell of sickness, and the rehearsals have been resumed. Mrs. Captain Broadus, of New Orleans, is in the city. She is a vocalist of no ordinary merit, having filled the first position in the leading choir of that city. She may remain permanently here if her services are secured for one of the choirs. She is chaperoning the Misses McCullough, of New Orleans, also fair vocalists. Professor Heald, the originator of the first and several brass bands in this city, stopped last week *en route* for San Francisco, where he has resided for the past fifteen years. George Dalton, formerly of this city, and baritone of one of the opera companies, is visiting his friends here. The Summer Gardens are furnishing the choice concerts each evening now. At Abner's is a large orchestra, under Arth. Driver, who announces for this week "The Acme Church Choir Quartet," of New York—Lizzie Thomas soprano, A. L. Mills contralto, R. Nelson tenor, W. O. Wilkinson baritone. As the President is pronounced on the road to recovery, the subject of a grand musical festival or jubilee, to be held on the 19th of October, in this city, is agitated, and seems to meet with general favor here and elsewhere, as the opinions of local and foreign musicians are being received daily. It is thought to be a most appropriate way to celebrate an event for which the American people are grateful. Harry Buckingham has formed from talent here and in Baltimore the "Billee Taylor Opera Company," which will render the opera from which it is named and revive "Pinafore." They will be at Westminster, Md., on the 19th, 20th and 21st, from thence to Frederick, Md.

Miss Hill, an extremely attractive girl, is the leading soprano. A Philadelphia company has purchased the old Metropolitan Hall or Avenue Theatre property, on Pennsylvania avenue, near Eleventh street, and proposes immediately to erect a large theatre, to be devoted solely to the variety business, which, no doubt, will make it a successful rival to the Comique. Casper, the violinist, is at the "Coney Island of the Potomac." APOLLO.

FOREIGN NEWS IN BRIEF.

....The project of building an opera house on the Thames embankment has been definitely abandoned....Colonel Mapleson, it is said, has arranged with the impresario Neumann, of Berlin, for the representation of Wagner's "Trilogie" in London, next May, with the best German artists. Herr Wagner's personal direction of the orchestra is hoped for....It is stated that the total number of candidates entered for the Trinity College local examinations in elementary musical knowledge, held recently in London, was 3,831, exclusive of returns from the colonial centres, while in addition to these nearly 1,200 candidates have been separately examined in practical music during the past twelve months; so that more than 5,000 candidates have been examined in a year in the provinces alone....The report to the Common Council of the deputation regarding the Guildhall School of Music, London, has been printed and presented. There are 614 pupils, who receive weekly 834 lessons by a fine staff of 83 professors, presided over by the principal, Weist Hill. The committee congratulate the Common Council upon the extraordinary success which has attended the school and which shows that the need of good musical instruction was felt in the city of London....The King of Belgium has bestowed the Leopold Order on the following artists: Gevaert, as grand officer; Pierre Benoit, as commander; Auguste Dupont, Burbure and Edward Lassen, as officers and as knights; Blauvaert, Calabresi, Lamanne, Chiramonite, Deken, Guss, De Glines, Grogne, Hutoy, Jourret, Koister, Leenders, Nihoul, Shidlek, Naumann and Guillaume....Under the title, "The Kingdom of Music," Augener & Co., London, have just issued a series of nine plates, containing more than three hundred portraits of distinguished musicians, past and present. Nearly all the portraits of living composers or performers are said to be excellent likenesses, and it may, therefore, be fairly inferred that others are equally as good....The work of restoring and enlarging the Paris National Conservatoire for music and elocution, the work of which Charles Garnier has drawn up the design, will soon be put into execution; at least notices have been sent out to the deputies asking for the necessary funds—that is to say, a sum of 5,700,000 francs...."Die Windsbraut," a new choral work, has been performed at Weimar, Germany. The text is by Em. Geibel, the music by Meyer Olberslaven, a student at the Grand Ducal School of Music....In the Stuttgart Court Theatre has just been produced "Irene," a drama in one act, by Peter Lohmann, music by Joseph Huber. It is not written in the old opera form, but is a musical drama. The composer, Huber, member of the Court orchestra, has not followed altogether in the Wagner direction; he has rather produced a symphonic poem, and thus given an original work to the world. The success was great and, particularly as regards the music, complete. At the conclusion Joseph Huber was many times called for with enthusiasm....This year fire seems to have had a spite against theatres. A late one burnt in Belfast theatre, which is ten years old. The loss is about \$100,000...."Vera," the new opera of the young and clever Martino Roeder, will be represented for the first time in Hamburg next November....The ensuing season the opera "Stella," by Anteri, will be given at Petersburg, in the Italian Opera House....The journals of Rome agree in confirming the great success obtained at the Politeama in "Saffo" by the baritone, Giraltoni....The prima donna mezzo-soprano and contralto, Giulia Novelli, has been engaged for the San Carlo, Naples, the coming season....The *Presse*, of Vienna, gives the following information of the operas represented at the Imperial Theatre by the lyric Italian company. There were 36 representations, subdivided in the following manner: "Barbiere," 5; "Huguenots," 4; "Aida," "Don Pasquale," "Rigoletto," and "Cenerentola," 3 each; "Ernani," "Traviata," "Lucia," "Trovatore" and "Ballo in Maschera," 2 each; "Matrimonio Segreto" and "Sonnambula," once each....Unexpected scenes recently happened at the Constanzi Theatre, Rome. Some artists having refused to sing because of not having been paid, it was impossible to give the promised second representation of Verdi's "Forza del Destino." A great confusion resulted. The audience was exasperated, and some menaced to offer violence. The authorities intervened and dismissed the people from the theatre, which will remain closed....The impresario, Franchetti, is in Milan to engage the company for the theatre at Bucharest the coming season. The tenors have been engaged. They are Petrovich and Carrion....At the Paris Opéra will be delayed the production of "Françoise de Rimini," by A. Thomas. He had selected for the part of Paolo the tenor, Nouvelli, who for a month held himself at the disposal of the impresario of the Opéra; but seeing that he did not decide, and having repeated offers for other theatres, he left Paris, and is now in Torino....Franco de Colonia lived between the twelfth and thirteenth centuries, and is the oldest musical writer known.

Guglielmo Dufay, born at Chimay, in Hainault, toward the year 1350, was the first true contrapuntist. Giovanni Ockeghen, also born in Hainault toward the year 1430, was the founder of the new Flemish school. . . . The inauguration of the Philharmonic Institute of Santiago di Cuba is close at hand. For this occasion Varela Silvani, a resident musician in Madrid, has been commissioned to compose a "Symphony" for full orchestra. It is expected to be a fine work.

BRIEF PERSONAL MENTION.

ALBANI.—Emma Albani will sing the rôle of *Elsa* in "Lohengrin," in Berlin, next season. The event is looked forward to with much interest.

BARRY.—Lillie A. Barry, a favorite New York soprano, is now at Milwaukee, Wisconsin, on a visit to her sister, one of our most successful teachers of music.

CARY.—Annie Louise Cary has been enjoying her summer vacation both in Chicago and one or two cities in Minnesota.

HALLÉ.—Charles Hallé's piano recitals in London have been interesting and novel in their programmes. The whole of Beethoven's sonatas and Bach's "Forty-eight preludes and fugues" have been performed.

JACK.—Emma Jack, a new débutante at Her Majesty's Theatre, London, is said to have a flexible voice and to have achieved quite a success in several operas.

KELLOGG.—Clara Louise Kellogg, who will return to this country in August for a short visit, after being away for over two years, has received an offer from the manager of La Scala to sing in Milan during the carnival season next year.

MENTER.—Madame Menter, the distinguished pianist, who has recently created so favorable an impression in London, is the daughter of the late Menter, principal violoncellist at Munich. She is married to Herr Popper, the resident eminent composer and violoncellist of Vienna, by birth and education a Bohemian.

NILSSON.—Christine Nilsson has been singing in the dual characters of *Margaret* and *Helen*, in Bolto's "Mefistofele," at Her Majesty's Theatre, London.

OSGOOD.—E. Alice Osgood, who has had a great success in England as an oratorio and concert singer, will return to this country in the coming fall.

PEROTTI.—The eminent tenor, Giulio Perotti, at the Vienna opera house, in the past season, has sung with brilliant success in seven operas.

RANDEGGER.—Signor Randegger, well known as a composer and teacher of singing in London, has been selected to conduct the triennial Norwich festival in the fall.

REMEINY.—Edward Remenyi, the violinist, has returned to New York after his long Western trip.

ROSENTHAL.—Mlle. Rosenthal, a pupil of Mme. Joachim, is possessed of a very fine contralto voice, and exhibits great dramatic power.

ROZE.—Marie Roze has been well received at Her Majesty's Theatre, London, in the opera of "Mignon." It is called by a musical journal "one of her exquisite creations."

SARASATE.—Signor Sarasate, the violinist, has finished his tour in Spain. He is now in Lisbon. He took part in the festival given in Madrid in honor of Calderon.

STAINER.—Dr. S. Stainer has commenced his duties as principal of the National Training School, Kensington. His appointment to the position is regarded with favor by all.

SULLIVAN.—Arthur Sullivan has gone on a cruise with the Duke of Edinburgh with the reserve squadron. He left England the middle of last month, and will visit Copenhagen, Stockholm, and St. Petersburg. The trip will occupy some six or seven weeks.

VIEXTEMPS.—*Le Guide Musical* is giving the autobiography of the late eminent composer and violinist, Henri Viextemps.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

. . . . Dr. Papperitz, the organist of Leipzig, recently completed his thirtieth year as teacher at the Conservatorium. Many signs of good will were offered him on the occasion, for it is a rare event to celebrate a servitude of so long a duration in one and the same office. Men of ability, after an extended service in any special position, should be liberally rewarded when they have outgrown their usefulness.

. . . . Many old organ voluntaries were written in order to display the diapason registers. They are pieces of a generally severe character, full of fine harmonies and smooth flowing counterpoint. Such works are now no longer written. Modern voluntaries are designed to display solo stops and rich combinations of registers, and rarely are the diapasons used alone, because they sound too tame for the ears of the present generation of music lovers. This change is not only the result of a new musical taste, but also of the difference in construction and variety of stops and their voicing of modern instruments. Old organs had but few solo stops,

and were especially destitute of reeds. For musicians, it may be said, the ancient organ voluntaries for diapason stops, referred to above, have still a certain charm, on account of their simplicity and strength. The exact opposite to these are such compositions as those by Wely, Batiste, &c., which are really more pianistic than organistic.

. . . . As an example of a modern German organ, the following specification of an instrument recently built by W. Rühlman, of Zorbig, for St. Agnes' Church, Gothen, and published in *Die Orgelbau Zeitung*, will be of interest to the readers of THE COURIER. It has thirty-one registers, pedal keyboard, and three manuals of the usual compass. On the pedal are a violin, 16 feet; sub-bass, 16 feet; posauze, 16 feet; principal, 8 feet; 'cello, 8 feet; quinte, 5½ feet, and octave, 4 feet. The first manual contains principal, 16 feet (only prepared for as yet); principal, 8 feet; gambe, 8 feet; hohlfloite, 8 feet; gedackt, 8 feet; trompette, 8 feet; octave, 4 feet; rohrfloite, 4 feet; quinte, 2½ feet; octave, 2 feet, and mixture, 4 ranks. The second manual includes a bourdon, 16 feet; geigen principal, 8 feet; flaute traverse, 8 feet; gedackt, 8 feet; clarinette, 8 feet; flaute, 4 feet; fugara, 4 feet, and cornet 3 ranks. The third (or swell) manual contains a salicional, 8 feet; floite, 8 feet; lieblich gedackt, 8 feet; æoline, 8 feet, and floite, 4 feet. The swell-box is Venetian. The couplers are manual coupler, II. to I., and manual coupler, III. to I. The pedal couplers, &c., are ventils to II. and III. manuals; composition pedals; carillon. The great organ has a pneumatic action.

. . . . Many books have been published with the specific object of explaining how the organ should be treated as a solo instrument and to what use it should be put in the church. In these books many valuable hints are offered to students and young players generally—hints which are much better comprehended the oftener they are exemplified by good players. There can be no doubt, however, that whatever benefit may be derived from instructive works on the organ, far greater aid results to those who attentively listen to a number of the best performers and who are gifted enough to profit by what has been heard. Herein is education by ears so far superior to the studying of mere verbal rules. A volume written on such topics as phrasing, registration, &c., does not accomplish what a day's practical exhibition does of the principles which underlie them. Harmony that is taught from catechism is of no practical benefit whatever, and only serves to fill the mind with vague ideas of a subject that needs to be thoroughly understood practically. And if this be true of harmony, it is equally true of the treatment of the organ. Without constant study, with the superaddition of numerous practical examples by one already recognized a master of the instrument, registration and the general treatment of the organ are not to be attained. Many players possess a well cultivated technique, and yet always fail to make a fine effect with recognized masterpieces. This assertion being admitted as true, it follows that one quality may be remarkably developed, only to have its lustre dimmed by another equally important characteristic remaining uncultivated. Good examples must produce good fruits.

Music at Coney Island.

LAST week the music at Brighton Beach was referred to in THE COURIER. Between it and that heard at Manhattan Beach there is a difference which even musically uneducated persons can perceive. Gilmore's band is, without doubt, the finest organization of its kind in the country, containing as it does a number of the best solo players on various instruments. It is always a treat to listen to the performances of a band so well balanced, and whose mechanical execution is most satisfactory.

Last week Mr. Gilmore's place as conductor was filled by Mr. Bent, the cornettist, on account of the illness of the well known bandmaster. The programmes presented to the public at Manhattan Beach are, perhaps, the most interesting on the Island. On Wednesday, July 13, the afternoon programme contained Rossini's overture, "Italian in Algiers," which was rendered with much brilliancy and verve, the florid passages being particularly well executed. After a "Solo and Chorus" by Bishop, E. A. Lefebvre performed a solo on the saxophone, by Savari. The portion of the piece played served to prove the soloist an artist on his instrument. The qualities displayed were a varied expression, beauty of tone, and a rare artistic finish. Mr. Emerson's cornet playing seemed to be greatly enjoyed by the crowd sitting in judgment upon him, and although he does not create the enthusiasm of Levy, his playing is refined, bright and taking. His repertoire is made up of the usual lively but trashy pieces; but here and there is introduced a work of true musical merit, like the "Ave Maria" of Schubert. The overture to "Preciosa," by Weber, was the opening number of the second part of the concert, after which both the band and audience adjourned because of a terrible thunderstorm which broke over the island, and which continued for almost two hours. Thus Verdi's "Gems of Macbeth" had to remain enshrouded in silence, as well as Schubert's "Ave Maria," Strauss' waltz, "Artist's Life," and Scheuer's march, "Friedensklänge."

The evening programmes contained works by Gounod, Abt, Rossini ("Semiramide" overture), Pinsuti, &c. F. Innis played "The Favorite," by Hartmann, on the trombone. The extravaganza by Fanciulli, "Grand original descriptive fan-

tasie" ("A Trip to Manhattan Beach") was the wonderful number of the concert.

Franz Abt and Wm. Steinway.

IT was stated in THE COURIER, of July 9, that "the design of the Abt Society of Philadelphia to bring Franz Abt to this country was frustrated by an enterprising piano firm in New York offering him a guaranty for a series of concerts here under his direction;" and that "the committee appointed by the society to escort him to Philadelphia was apprised by telegraph that his movements were under the control of Mr. Steinway."

Such, indeed, has always been the belief of the members of the Abt Society, from whom the information was obtained, although they never looked upon it otherwise than as a creditable business enterprise. These statements are, however, said to be incorrect, although the publication of them in THE COURIER served a good purpose in bringing to light the truth, together with additional items of interest in connection with Abt's visit not generally known. I have the pleasure of numbering the genial and gifted Wm. Steinway among my most esteemed friends, and as good fortune would have it we met on Saturday morning (9th inst.) at a little luncheon given by him to his brother-in-law, the famous tenor Candidus, a few hours previous to his departure for Germany on the Bremen steamer Oder. THE COURIER article formed one of the subjects of conversation and Mr. Steinway took occasion to say that the members of the Philadelphia Abt Society labored under a grave misapprehension if they believed that either he or the firm of Steinway & Sons had any other than a friendly interest in the movements of Franz Abt during his visit to this country in 1872. The information imparted to me by Mr. Steinway on this subject will, I am quite sure, be interesting to the readers of THE COURIER.

The trip to America was conceived by Mr. Abt because he was financially embarrassed, and it was undertaken wholly with the view to assist in extricating him from his debts. Before his final decision, however, he addressed a circular letter to every German singing society in the United States, and among the rest to the New York Liederkranz, of which Wm. Steinway was president. The encouraging nature of the replies decided him to make the journey. All of the German singing societies in New York wanted to receive him, and Mr. Steinway was chosen chairman of the committee. He remained in New York for two weeks, during which time he accepted the hospitality of Mr. Steinway; but, if any telegram was received in Philadelphia that "his movements were under the control of Mr. Steinway," it was misunderstood, since, beyond the official programme arranged for his sojourn in New York, Mr. Steinway had no further knowledge or concern (except as a friend) in his movements. Neither the Steinway nor any other piano had any place on the programmes of the Abt concerts, which were wholly composed of German part songs and glees. Mr. Abt did not "return to Germany \$25,000 richer than he came," as the net proceeds of all the concerts in the United States did not amount to \$5,000, although this sum was sufficient to extricate him from his financial embarrassment. On a late visit to Braunschweig, Mr. Steinway was asked by Mr. Abt to give his opinion as to the probable result of a second visit, and frankly told him the experiment could not be successfully repeated, or, to put it in the terse and graphic language of Mr. Steinway, "he wouldn't make enough to furnish salt for his soup." He has been wise enough to take this sound advice.

I cannot close without telling a good story in connection with Franz Abt and a committee of the Philadelphia Musical Association which waited on him in Boston. All of the members of the committee were Germans except one, and he was only a member of the committee by virtue of his office as president of the Musical Association, at that time, to which office he had been elected, although he understood very little about music and still less of German. He was, however, introduced to Abt by his official title. Mr. Plagemann, the excellent horn player, was on the committee, and on behalf of a speculator who wanted to take advantage of the prevailing enthusiasm over the German song writer, asked his terms for one concert. Mr. Abt said he did not really know what to say, and asked inquiringly "if \$500 would be too much?"

"No, no!" said Plagemann, "don't ask such a small sum. You will have to engage an orchestra and some solo singers; don't ask less than \$2,500."

"Very well," said Abt, "let it be as you say, and you must tell me whom I shall engage. Can I not engage the president of your musical association? Does he play any instrument in the orchestra?"

"I don't think he does," replied Plagemann.

"Ah, he is a vocalist then! We must get him to sing a solo. What is his voice?" asked Abt.

"You had better try him first," remarked Plagemann in a significant tone.

The parlor was handy, and the president was requested to favor Mr. Abt with a song. Not having understood a word of the conversation he did not hesitate, but at once gave Mr. Abt "A Wet Sheet and a Flowing Sea." He was not engaged. It was more than a wet sheet for the distinguished German—it was a wet blanket.

J. TRAVIS QUIGG.

The Music Teachers' National Association.

THE annual meeting of the Music Teachers' National Association was held at Albany on July 5, 6 and 7. On the first day the welcoming address was made by Prof. Chas. W. Cole. President Rice responded, and in concluding his remarks welcomed the members of the association to this meeting, and briefly alluded to the work accomplished by the several committees. He also urged that the plan for an organization of State associations should be considered, and said he thought there could be no doubt as to the great need, both to the profession and to the musical interest of the country at large, of associations based on the plan suggested two years ago.

J. C. Fillmore, of Milwaukee, Professor of Music in Milwaukee College, next read a paper entitled "What are the Sources of Musical Enjoyment?" The paper referred to the inferior class of music now being served in our churches and Sunday schools, and the necessity of reform therein. The subject was discussed at considerable length by various members.

The remainder of the first day's session was occupied in the reading and discussion of a paper on "Piano Playing and Teaching," by Professor Louis Maas, of Boston, formerly of the Leipzig Conservatory of Music. The paper thoroughly analyzed the technique exhibited by Von Bulow, Gottschalk, Rubinstein, Liszt and other noted pianists, and advocated a more earnest study of this element of the art.

In the afternoon, Professor Louis Maas, assisted by Mme. Bertha Maas, gave a piano recital to a large audience. Eugene Thayer, of Boston, read a paper on "People's Music," and in the evening he gave an organ recital.

On the second day (Wednesday), H. S. Perkins, of Chicago, delivered an address on "Song Eloquence vs. Chaos," in which he described the many faults and imperfections in the vocalization of church choirs and of persons, and commented particularly on the one chief fault, the failure of the singer to properly enunciate the words of the song, thus detracting from the effect of the music.

The subject of the address was discussed at considerable length.

F. W. Root, of Chicago, read an essay on the "Half Truths of Vocal Culture." The essayist defined the half truths known in relation to the organs of the throat and chest brought into play in vocalization, and producing full and incomplete tones, and commented thereon. Discussion followed.

Discussion on the subject of the "Tonic Sol-fa System" was opened by Theo. F. Seward, who was followed by Mr. Hall, of Boston, and others.

A piano recital was given in the afternoon by Albert R. Parsons, of New York, and this was followed by a discussion on "Music and the Public Schools." In the evening, Dr. F. L. Ritter, professor of music at Vassar College, delivered an address on church music.

The exercises of the concluding day (Thursday) were opened by Professor Calvin B. Cady, of the Michigan University at Ann Arbor, who read a paper on "A Basis for a Logical Development of a System of Harmony." The object of the paper was not the discussion of text books as such, but of underlying principles upon which text books are built up, leaving every one free to determine in his own mind whether the books of to-day met the requirements of the principles laid down in the paper. The paper was discussed at some length.

Professor Arthur Mees, of the Cincinnati College of Music, in an able and instructive paper, demonstrated the practical value of studying theory to all students of music. The paper was applauded and at the close was discussed.

During the morning S. G. Pratt gave a piano rehearsal, and in the afternoon, A. A. Stanley, of Providence, gave an organ recital, and the exercises were concluded in the evening with a piano recital given by W. H. Sherwood.

The recitals were varied with vocal music by several artists.

The association elected officers for the ensuing year and then adjourned.

...C. René, of Stettin, has made the discovery that if wood is exposed to the action of a heated current of pure organized oxygen, it becomes proof against the action of moisture and of changes of temperature, and is especially adapted for the manufacture of musical instruments.

...As is known to organists, there are two modes of pedaling—one by toe and heel, the other by right and left foot alternately. It is not making too fine a distinction to assert that individual organists sometimes play pedal passages in one of these ways better than in the other. To obtain fluency in either way needs a distinct practice—the toe and heel method generally being conceded to be the more difficult to obtain. As a pianist is said to excel in octave playing, &c., so an organist is said to excel in pedal playing. Rarely, however, has attention been drawn to the fact pointed out above, that different organ virtuosi excel in one of the dual ways of pedal execution. Nevertheless, if organists will only take the trouble to observe closely their own pedaling as well as that of other performers, they will readily see and admit that the distinction stated above exists, and that the ease and rapidity of execution in one of the ways above the other are exhibited in the regular playing of the majority of organists.



NEW YORK, SATURDAY, JULY 23, 1881.

WHY WOMEN ARE NOT DRAMATIC AUTHORS.

THOMAS CARLYLE was such an intolerable bear and so intensely in earnest in his business of finding out that everything in this world was wrong and could only be righted when the world had discovered the Incomparable and Perfect Man, without venturing to suggest either a way out of our errors or a method of detecting the Incomparable and Perfect Man, that, had anybody asked him to write a play, he would in all probability have replied, with customary politeness: "Sir, you possess unusual qualifications for being the Champion Jackass of history."

A play by Carlyle would really have been a remarkable production, by the way. Cast for the character of the Hero, the God Given Leader, or any of the other pet ideals of his compositions, he might have been satisfied with himself, and possibly have shed some little light upon our present darkness.

Since great truths of an affirmative nature are not to be looked for in his writings, we must be content with those negative nuggets of wisdom which he has bequeathed to us through his literary executor, Mr. Froude. Among these is a complimentary remark regarding the late Mrs. Carlyle, his "Jane," as he speaks of her in his reminiscences. She, it appears, was perfectly satisfied to shine in literature by light reflected from the Unparalleled Husband, and never wrote a book or a play. Hence he says of her that she "was worth the whole coterie of scribbling women" from Harriet Martineau to George Eliot. If she kept his socks mended and his shirt buttons on and saw that his chops were broiled, not fried, she certainly deserved not a little of this praise.

Contributions to dramatic literature by American males have not been of late years of any especial value; but Frenchmen and others have supplied plenty of material for general use. During all that time no English, French or American woman has yet furnished anything worth playing, if, indeed, anything worth reading has come to light. Once in a great while we hear of some lady in a position to have a piece played writing a new drama; but, while those who are well informed smile and remain quiet, they know that, so far as originality or even the bare outline of the piece claimed goes, the sex has no share in it. They may be the milliners, so to speak, who gore and cut and fashion the dramatic material woven by larger minds, although they do not always take even this trouble. As for writing a drama anew, they cannot do it, apparently. At all events, they have not done it.

Let the reader recall all the plays he has seen produced anew within the past ten years in this country or in England and name more than six that have been written by women. Of these, how many have succeeded? But one has even had a shadow of success, though produced under the most favorable circumstances, and even that, in addition to whatever may have been its true origin, was a rather wretched affair.

The fact seems to be, that women lack the essential intellectual qualities of play writers, and that, too, not through any lack of education, but of mental properties. Imagination is not wanting in them, for the names of Adelaide Proctor, Mrs. Browning, Mrs. Hemans, the Carys, and one or two others, will immediately be mentioned, though even here sentiment rather than imagination must be predicated of their works; in prose, George Eliot and others have shown an analytic quality which should be serviceable. But imagination, judgment, the consecutive element which traces causation to action, and, above all, the dramatic element which adjusts effects are never found united in the sex. If George Eliot was a superior woman in discernment of character, she was, when at her best in this regard, unspeakably prosy and uninteresting. It is hardly conceivable that "Romola" or the "Mill on the Floss" came from the same pen as "Daniel Deronda" or "Middlemarch." The former one may unaffectedly praise; the latter as unaffectedly fling into a corner with a delicious sense of relief from the concrete realization of dull, pragmatic dreariness.

"East Lynne" was susceptible of dramatization. It is pretty poor stuff, but it has had a run almost equal to "Camille," and may therefore be supposed, since it sug-

gested at least three plays—one similarly entitled, "Jealousy," and "Miss Multon,"—to have possessed dramatic merit of a certain order; but the success of the plays was greater than that of the novel, and they owed their popularity to the ingenious dramatic faculties of men and the histrionic ability of women. Woman is rather an interpreter than a creator or constructor. She may conceive a character once broadly outlined and give it life by touches derived from her own experience; but designing dresses is different from drafting dramas. In the one instance woman exercises herself almost exclusively for the interest—mainly hostile—of her own sex; in the other, man appeals to humanity at large indiscriminately and without reference to sex.

It is believed that no woman can really be a literary person, except Anna Dickinson, who cannot flourish three full names. Elizabeth Stanton would not be recognized any more than Elizabeth Browning. Sarah Jones Smith, Jane Montagu Gubbins or Mary Coleridge O'Grady would find it impossible to get three dollars a week under a thrifty housekeeper. They would be as suspiciously literary as the other type would be uninterestingly common. There is obviously nothing in a name, but a great deal in three carefully strung together. Perhaps before we get a playable drama from the sex, we shall demand a fourth and even a fifth, and refuse to see one that is not duly credited to Frances Caroline Wolverton Montgomery Hubbard.

No drama can possibly be written with a hope of survival in an atmosphere of affectation, and such, we presume, is the explanation of these distinguishing marks of the literary woman. Society in different parts of the same community is differently organized. Fashions are not the same at Wallack's and the Grand Opera House, and the *élite* of Oil City and Omaha would doubtless have canons of art widely different from those which give Boston her fame for culture. Humanity, language and a national system of government are the principal possessions they have in common, and a drama that deals merely with conventionalities cannot reach far down to the motives, sensibilities and passions of men. The twaddling rehash of watering place gossip and scandal, which literary women call correspondence in summer and turn into "society dramas" for winter consumption, hardly suits the hearts of the people. Lady correspondents and play writers seldom get further into the mysteries of life than the pattern of Miss So and So's latest robe or the more or less disreputable termination of Mrs. Thisorthat's flirtation. When they do—well, society wishes they had been satisfied with the chronicle of small beer.

SOOK AND BUSKIN.

...An olio performance is still given at Tony Pastor's old theatre.

... "Sam'l of Posen" still holds the boards at Haverly's Fourteenth Street Theatre.

...Matt Canning, the old and well known manager, has become the business head of Miss Vaders.

...Ben Baker has been secured by John Stetson as stage manager for the Globe Theatre, Boston, for the coming season.

...Anna Dickinson intends to supplement her coming American season upon the stage by a spring season in London.

...John T. Raymond, who has returned to this city, will not appear upon the stage again until September 5, when his Boston engagement will begin.

... "The Banker's Daughter" will be revived at the Grand Opera House on Monday, August 15. It will be performed by Mr. Collier's traveling company.

... "The Mascotte" still continues to draw large audiences at the Bijou Opera House. Louise Searle is to replace Miss Howson in the leading character this week.

...Marie Colambier, not satisfied with writing a book upon the Americans, declares that she will return to our stage in 1883, and do what Mlle. Bernhardt did, make a million.

...The engagement of Charles Wyndham and his London Criterion Company is said to have been effected by H. E. Abbey, and they will act here at the Park Theatre in January.

...Mlle. Bernhardt will, it is said, return to Paris in July, and in October she will begin an European tour through Spain, Russia, Austria, Italy, Scandinavia, and the Low Countries.

...Fred. Warde, the tragedian, has made arrangements for a long tour, and will commence his season at Pope's Theatre, St. Louis, on September 5. Florence Elmore will be his leading female support.

...The forthcoming season will be somewhat remarkable in dramatic history. Many young female stars are at the front; thousands of dollars have been put up by their friends; the managers feel comfortable, because secure.

...John T. Ford, the well known theatrical manager, will direct John E. Owens' affairs throughout the coming season, and will organize a new company for Mr. Owens. The come-

dian commenced his work on July 11 in Boston, and will thence travel in New England and through the South.

...Edwin Booth's farewell speech at the Lyceum Theatre was not reported by the newspapers of London and was not seen until it appeared in the *Court Circular*. He said: "Ladies and gentlemen, it is to me a strange sensation to speak any other words than those set down for me. Yet I feel that I cannot let an occasion like the present pass without breaking silence. It is a pleasant duty to acknowledge to you the gratification it has been to me to see nightly such splendid audiences as have here assembled. I feel that I owe you, ladies and gentlemen, a debt of gratitude for your appreciation of my efforts to please you. My visit to the Lyceum has been an uninterrupted pleasure. I have to thank my friend, Mr. Irving, in the first place, for his generous hospitality, and the talented lady with whom I have had the honor of playing for her pleasant companionship and kind assistance. Indeed, to all my confrères on the stage and to every one associated with the Lyceum Theatre my best thanks for the courtesy and consideration which I have received are due and most heartily tendered. Believe me, ladies and gentlemen, that the kind and generous treatment I have received, both from the gentlemen of the press and every one with whom I have been associated during this engagement, and the generous receptions I have met with at your hands must ever be one of the pleasantest recollections in my long professional career. I may add that I hope to have the pleasure of appearing before you again at no distant date. In the meantime I thank you most heartily, and bid you for the present adieu."

... "Coney Island" will serve to open the preliminary season at the Union Square Theatre on August 8, and will be played there by J. W. Collier and his company, which includes Cyril Searle, E. A. Locke, E. Varrey, W. W. Allen, Thomas Martin, J. J. Sullivan, Laura Wallace, Marion Fiske, and half a dozen other persons. Among the scenic effects of the new piece—the author of which is George W. McDonald—is a panoramic view of Coney Island covering 1,000 feet of canvas.

...Samuel Colville has sent out a circular, in which his proprietary right in "Michel Strogoff," H. J. Byron's English adaptation of Messrs. d'Ennery and Jules Verne's popular play and spectacle, are fully defined. Mr. Colville further announces that a company will be formed at once for the cities and towns outside of New York, and that the production of the work in New York at Niblo's Garden will occur on or prior to September 5.

...The Germania Theatre, in Fourteenth street, to be known hereafter as Pastor's Fourteenth Street Theatre, has been leased for a certain time beginning September 19, when a new drama upon the subject of Mormonism, called "Ruth, an American Wife," will be produced there. This play is the work of a Mrs. Everett, and will be brought out under the care of H. M. Pitt, lately a member of Wallack's company.

...M. B. Curtis, it is likely, will remain nearly a month longer at Mr. Haverly's Fourteenth Street Theatre, and will be seen there during that time in his now well known characterization in "Sam'l of Posen." Mr. Curtis has engaged a new company for next season, which will include some of his present assistants and several new comers. Among the new comers Edgar L. Davenport will have a good place.

...Two plays have lately been brought out in London, one called "Too Late" and the other "A Republican Marriage." Neither is credited to its original source. Both are adaptations of Charles Lormon's well known drama, "Jean Dacier."

Sunrise of the Drama in America.

PAPERS FROM MY STUDY.

[WRITTEN FOR THE COURIER.]

BY ARLINGTON.—No. XVIII.

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The second week of the new year was opened with a royal bill, Shakespeare's "King Lear." This must have been a sort of novelty, for even in London Shakespeare was not then popular. Plays with a strong leading rôle were sacred to the genius of some dramatic star: Quin as *Falstaff*, Garrick as *Richard III.*, Wilks as *Othello*, Macklin as *Shylock*, Barry as *Romeo*, and both Garrick and Barry as *Lear*. That the comedians of the Nassau Street Theatre had witnessed performances of this character by both the last named actors there is no doubt. The stage edition of "King Lear" was a different thing altogether from the play left by Shakespeare. Some idea of the change may be indicated by the following cast. The play had been altered by Nahum Tate, and was called by him a new modeling of the story. This version was so used, up to 1768, when Coleman's version was acted at Covent Garden. Our present stage version was put on the boards at Drury Lane Theatre, January 3, 1801, by J. P. Kemble. Some later star actors have prepared versions specially for their own use. The following is the bill offered by Hallam, January 14, 1754:

KING LEAR.

A TRAGEDY BY WILLIAM SHAKESPEARE.
Dramatis Personæ.

Lear, King of Britain.	Mr. Malone	Usher.	Mr. Rigby
Earl of Kent.	Mr. Hallam	Attendants.	Master L. Hallam
Earl of Gloucester.	Mr. Bell		Master A. Hallam
Edgar, son to Gloucester.	Mr. Singleton		
Edmund.	Mr. Clarkson	Cordelia.	Mrs. Hallam
Duke of Cornwall.	Mr. Miller	Goneril.	Mrs. Beccley
Duke of Albany.	Mr. Adcock	Regan.	Mrs. Adcock
Duke of Burgundy.	Mr. Hulet	Aranthe.	Mrs. Rigby

During the latter part of the seventeenth century various

attempts had been made to improve Shakespeare by lowering him to what was then considered the taste of the times. It became the fashion for playwrights to tamper with the works of the great dramatist. Davenant, Dryden, Shadwell, Crowne, Otway and Ravenscroft all attempted to "prepare" Shakespearian plays for performance. Colly Cibber and Nahum Tate were more successful than the rest. Tate altered "King Lear" and "Coriolanus." In "Lear" he proclaimed he undertook to rectify what was wanting in the original play. The faithful fool was abolished, and *Edgar* and *Cordelia* were converted into silly lovers. To cap the climax of his own folly, Tate made the old king and his matchless daughter appear, before the curtain descended, hand in hand, alive and merry. The conceit of this clergyman's son was enhanced by his own assertion that he had "wrought into perfection the rough and costly material left by Shakespeare." Addison, just critic that he was, said:

"In my humble opinion it has lost half its beauty."

Yet this same version of Tate's kept the London boards on equal pace with Cibber's "Richard III." This was the version offered to New Yorkers slightly modified, the probability being that Garrick rescued the master and condensed the piece instead to the proportion and convenience of the modern theatre.

The full title of "King Lear" in the original edition reads thus:

"M. William Shakespeare his true Chronicle History of the Life and Death of King Lear and his three Daughters with the unfortunate Life of Edgar, Sonne and Heire to the Earle of Gloucester, and his sullen and assumed humour of *Tom of Bedlam*. As it was plaid before the King's Majesty at Whitehall upon S. Stephens night in Christmas hollidaies. By his Majesties servants, playing usually at the Globe on the Bank-side."

The next bill in order was the announcement of January 21, when "Woman's a Riddle" was offered for the first time in the new theatre. The piece was written for and belonged to the stock of Lincoln's Inn Fields. It was written by one of the actors then employed there, Christopher Bullock. When produced, it was claimed by two other persons beside Bullock, and in reality it was not the work of either. We append the bill of Hallam's company:

WOMAN'S A RIDDLE.

COMEDY BY CHRIS. BULLOCK.

Cast.

Colonel Manly.	Mr. Bell	Lady Outside.	Mrs. Hallam
Courtwell.	Mr. Singleton	Miranda.	Mrs. Adcock
Sir Amorous Vainwit.	Mr. Hallam	Clarinda.	Mrs. Clarkson
Vulture.	Mr. Rigby	Betty.	Mrs. Rigby
Aspen.	Mr. Miller	Necessary.	Miss Hallam

The nominal author of this comedy, Christopher Bullock, was a good actor in his day; he was the original *Boniface* and *Gibby*. In one day he wrote a farce entitled the "Cobbler of Preston," taking the idea for the piece from the introduction to "Taming of the Shrew." It was produced at Lincoln's Inn Fields. He was accused of stealing "Woman's a Riddle" from a manuscript by Savage. The general character of Savage and the tone of the comedy led many to believe him the author of the play.

The comedy was a sort of coarse farce in which the most amusing incident is the hanging of *Sir Amorous Vainwit* from a balcony as he is trying to escape in woman's clothes which are caught by a hook and beneath which a footman stands with a flambeau. The claim of double authorship lay in the fact that the play was a translation from a Spanish comedy entitled "La Dama Duende; or, Woman's the Devil." Lady Price, wife of Baron Price, one of the Judges of Exchequer, who was perfectly acquainted with the Spanish language, by way of pastime translated the work for herself. Three copies of the play she gave to three of her friends—one to Bullock, one to Savage, and the third to a private friend. Bullock adapted the piece for the stage, and by his industry and influence at the "Fields" brought it out with success, and it continued in its original form until after Hallam produced it.

With this play closed the regular performances, and then followed a series of benefits, which continued from January 28 up to the end of the season, which closed on the 18th of March, 1754. Several new and strong attractions were offered.

[To be Continued.]

...Hilbourne L. Roosevelt is to build the organ which is to be used at the Thomas Musical Festival in May, 1882, which is to take place in the Seventh Regiment Armory. The instrument is to have only one manual, of a compass of four and three-quarters octaves—C C to A; while the pedal keyboard will have a compass of two octaves and two notes—C C C to D. The single manual will contain the following registers: Bourdon, 16 ft.; open diapason, 8 ft.; gamba, 8 ft.; doppel-flöte, 8 ft.; octave, 4 ft.; mixture, 4 ranks, and tuba mirabilis, 8 ft. The pedal organ will contain a double open diapason, 32 ft.; open diapason, 16 ft.; bourdon, 16 ft.; violoncello, 8 ft., and trombone, 16 ft. There are two couplers, pedal to manual and manual octave coupler. The body of the organ will be situated at the back of the great chorus stage, but the keyboard will be just under the conductor's stand. An electric action is to be used in place of the regular tracker action. The instrument is evidently designed to aid the general effect in the oratorio choruses.



NEW YORK, SATURDAY, JULY 23, 1881.

NOTES AND ACTIONS.

...Henry Hoehl, with Kranich & Bach, is enjoying his vacation.

...Business in the musical merchandise trade showed a marked increase last week.

...Biere & Hankee, piano manufacturers, Cincinnati, O., have dissolved partnership. B. A. Biere continues.

...David Fey, Peoria, Ill., who started recently in pianos, organs and sheet music, is handling Kranich & Bach's goods largely.

...The Weber pianos are in constant use at the Manhattan Beach and Oriental hotels, Coney Island, and give the utmost satisfaction.

...The Bridgeport Organ Company, has just issued a new and handsome catalogue. The printing was done by the Lockwood Press.

...Peck & Schilling, musical instrument dealers, Oswego, N. Y., are reported to be quite busy, the instruments which they handle being in good demand.

...The employees of J. P. Hale, held their first annual excursion to Boynton Beach, on July 15. A delightful time was had and everything passed off pleasantly.

...Calenberg & Vaupel are pushing their new separable upright pianos with great success. These goods, as they can be taken apart, are suitable for houses with small doors and passages.

...The piano and organ trade at Oswego, N. Y., is reported to have been very good for the last five or six weeks, while sales of sheet music and musical merchandise in general were fair during the same time.

...The New England Piano Company, Boston, although only a short time organized, is rapidly building up a good business. It is said to be furnishing a good piano at a moderate price—something for which there is a great demand.

...Canada is making rapid strides in church organ building. Mitchell, Casavant, Warren, Forté, Brodeur, and Smith & Bolton are the principal builders in the Dominion, who supply the numerous churches, convents and concert halls of Montreal with excellent and very complete instruments.

...It is said that the fall season in the musical merchandise trade will surpass that of any year for the past decade. This partly arises from the fact that there was no spring trade, and therefore dealers having no stock on hand must buy more largely. The Southern houses in particular are expected to make large purchases.

...Alessandro Maldura, of Milan, has recently invented a new instrument—the bass clarinet, in E flat. Its compass is a fifth below the bass clarinet in B flat. The lowest note sounded, *mi* (with three ledger lines under the staff), corresponds to the G on the first line of the contrabass, or to be more explicit the lowest G on the piano. This instrument, a true bass to the family of wood wind instruments, can take the place of the contrafagotto, because of its deep, homogeneous and powerful tone. The bass clarinet at present in use is an instrument full of character, and has been used by modern composers, especially by Wagner, in the most effective manner. Maldura's double bass clarinet will no doubt come to be employed in modern scores, and should sound admirably both in solos and concerted music.

...A correspondent at Steubenville, O., says: "The music trade is energetically conducted here, although formerly the bulk of the trade went to Pittsburg and to Cleveland; yet since the advent of Roseman Gardner, from Pittsburg, that error has been corrected, and people now see no reason for going away from home for anything in the music line, as they can be fully as well supplied here. Many of the leading manufacturers are represented here, such as Steinway, Mason & Hamlin, &c. Our little city is the market for a good portion of West Virginia, some of Pennsylvania, and a large scope of eastern Ohio. Everything in our borders is prospering, and the people are correspondingly happy."

...About four months ago a young man, who said his name was Robert H. Montgomery, applied for a position at the office of Morse & Emerson, dealers in strings for musical instruments at Nos. 328 and 330 Seventh avenue. Montgomery presented good recommendations and was employed as joint bookkeeper. On the 8th inst. Mr. Montgomery went away and did not return. The firm looked over the accounts which had been kept by their new bookkeeper, and soon ascertained that Montgomery had stolen the checks which country firms had sent to Morse & Emerson, and had forged the indorsement of that firm on the back of the checks, and then had them cashed at grocery stores and liquor stores. The case

was reported to the police, and Detectives Smith and Leddy arrested Montgomery, Sunday evening last. In the station house he said his name was James W. Montgomery, and in the Jefferson Market Police Court he told Justice Bixby that his name was James Washington Robert H. Montgomery, and he declined to state where he resided. The prisoner was committed for trial.

...F. Connor has all his piano cases made by J. E. Stone & Sons, Erving, Mass. He claims that these goods are better than similar articles made in this city, as the lumber used in them is better dried and the hands employed in making them are all At workmen. This firm reports having more orders on hand than it can fill in time, and that the prospects for the fall trade are very bright. In consequence, the factory is being crowded with stock and other preparations are being made.

...A. Dolge left Liverpool for this city per steamship Spain on July 13. He is accompanied by a son of the celebrated piano manufacturer, Carl Bechstein of Berlin, who is coming to study the style and art of making the American piano. While here he will spend part of his time at Mr. Dolge's mills.

...Kranich & Bach are at present doing an excellent trade throughout Ohio and Michigan, and say that they cannot make the baby grands fast enough for the demand. The last in the warehouses was shipped on Monday, but there are quite a number in the course of construction.

...Rufus W. Blake, of the Sterling Organ Company, Derby, Conn., was in town during the week. He said he was returning from a fishing excursion, and boasted of having caught fifteen hundred mackerel in two hours on one day.

...Sohmer & Co. report that business has greatly increased during the past week. Quite a large number of orders have been received from the West and South, and it is said that the house has now all that it can attend to.

...Horace Waters & Co., established during the past week several new agencies in Pennsylvania, Ohio and Indiana. One in the latter State includes five counties. This firm reports business as being greatly improved.

...A. Weber received on Monday orders from Washington, D. C., Montreal, Can., Chicago, Ill., Youngstown, Ohio, Philadelphia and Newcastle, Pa., and sent a large shipment of uprights to San Francisco on the same day.

...Frank W. Cann, traveling representative of Kranich & Bach, has just returned from a successful Western trip of nine weeks' duration. Beside taking a large amount of orders, he established several new agencies.

...The OrguINETTE Company received during the past week an order from South Africa for orguINETTES and cabinetos and also orders from agents for pipe organs which are intended for State and other fairs.

...J. Burns Brown, of the Mechanical OrguINETTE Company, has just returned from a successful Southern and Western trip. Combination organs were principally in demand.

...C. J. Heppe, Philadelphia, agent for Lindemann & Sons, was in town on Monday, and reports that in the section he represents the firm's goods are much approved.

...Ernst Gabler reports a still further increase of trade during the past week. And among the orders received was a large one from Canada.

...Several of the better disposed workmen who went on a strike from E. Gabler some time ago, have secured employment in other factories.

...H. W. Berry, Boston, agent for Kranich & Bach, gives very encouraging reports as to the popularity of the firm's goods there.

...J. B. Bartow, Clover Hill, N. J., was in town during the week, and made some purchases of F. Connor.

...A. Dolge has just received a large order from Milan, Italy, for felts and sounding boards.

...John J. Decker, of Decker Brothers, is at present traveling in Germany.

...A. Weber and wife are stopping at the Oriental Hotel, Coney Island.

Springfield Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

SPRINGFIELD, Mass., July 11, 1881.

E. B. PHELPS and Andrew Partridge, of this city, have recently invented a device on which a patent has been allowed, for holding sheet music and books on the desks of pianos or organs.

As music desks are now made this will be found a valuable and much needed article. It meets the warm approval of all pianists and organists who have tested it. It requires no attachment to the instrument.

It consists of a weighted base which fits into the groove of the desk, and on the base is attached an adjustable guard with which it can be adapted to books of any thickness. They will shortly be put on the market.

The music business here continues very good, although it is midsummer, and the dealers anticipate a large trade this fall. C. N. Stimpson, the piano leg manufacturer, reports business rushing with him, and he is selling a good many Steinway

pianos and Smith organs. He has adopted the one price system, and finds that it works well with him. Frank A. Whiting, who makes a specialty of sheet music and small goods, finds his business increasing every day and, although one of the youngest houses in the city, has the leading trade and is the headquarters of music teachers and musical people in general.

FESCA.

Chicago Trade Notes.

[FROM OUR REGULAR CORRESPONDENT.]

WESTERN OFFICE LOCKWOOD PRESS, No. 8 LAKESIDE BUILDING, CHICAGO, Ill., July 14, 1881.

THE condition of trade has in no way altered since my last writing. All of the dealers quote a larger trade than last summer, but it is nevertheless an "off" season of the year. Prospects continue very promising.

Mr. Lyon, of Lyon & Healy, goes East again in about ten days, to complete his purchases for the fall. The firm anticipates a very heavy business in Steinway pianos for the coming fall; at which time it intends offering some improvements of Mr. Lyon, now under way.

Having heard that W. W. Kimball had just made a fresh move in his factory, I accosted the house upon the subject, with the following results: How long have you been making organs?

"We have been manufacturing organs in Chicago ever since 1877, when we commenced in a small way."

"Have you made them yourselves or had them made on contract?"

"Up to this spring our organs have been made for us entirely on contract, we furnishing capital for the enterprise."

"I hear you have made a change this spring; what necessitated the move?"

"Our ambition is to make the best organ for the least money that has ever been produced for the American market. We found under the old arrangement, the contractor had to have too much margin to make a first class organ at a low price. A little study of the subject showed us that three or four dollars per organ would be saved to the purchaser, by buying materials in large quantities at wholesale. Therefore, on May 1 we opened a large factory under our own name, employing a full force of hands. We are now turning out about twelve organs per day, and expect within a month to average from 100 to 110 organs per week. We claim our workmanship to be unexcelled, for we use only the best materials, and employ none but the best help obtainable, and these, working upon a salary, have no possible incentive or reason for slighting their work."

"Can you manufacture organs in Chicago as cheaply as they can be made in the East?"

"Most assuredly we can, and for much less. Remember that the lumber entering into our organs grows right at hand in our Western forests; and by manufacturing it here, we save freights East on the raw material, and West on the manufactured goods; which two items alone in the amount of business are a fortune earned each year."

"But, can you secure as skillful labor in Chicago as can be had in the East?"

"Horace Greeley, whose advice was always timely and good, advised young men to 'go West,' and we see no reason why the advice should not apply to old men as well. The facts are, it is natural for the masses to seek the freedom of the West, and we can to-day secure the services of the best mechanics in the East, to come permanently to Chicago, and work for less pay than they are getting at home."

"But why?"

"Simply because in a new country they can live cheaper, and by economy can become, in a few years, owners of comfortable homes; a fate seldom attainable in the East without the good fortune of the Rothschilds."

"From all this I should suppose you intended to starve out or kill off your Eastern competitors?"

"Not at all; we have answered your questions fully for the purpose of disabusing your readers of the too common error that, if one wants to manufacture anything, he must move East. The East will always remain a great manufacturing section, but it will at the same time always labor under disadvantages to be counteracted only by the rigid economy noticeable in the average Eastern man."

"Passing now from the manufacturing interest, what are the general prospects of trade?"

"Never better. Business has been on the increase for the past fifteen months—a growth which, for five or six months, we looked upon as unnatural, but it has continued until we now take it as a matter of course. In fact, we have all we can do, and have pushed our own factory, as we have the Eastern manufacturers with whom we deal, to their utmost capacity to keep us supplied."

"What would you give as a reason for the increase of trade?"

"Well, as everybody knows, times have improved during the past two years, but our success is due in part only to the financial condition of the country. Truly, we are pushing the trade for all there is in it. We have heavy stores in Minneapolis, Kansas City, Grand Rapids, Mich., Rock Island, and Galesburg, Ill., and Oshkosh, Wis.—all managed by clerks, employed directly from our offices here."

"How many instruments, pianos and organs, do you expect to sell during the present year?"

"During 1880 we sold about 12,000 instruments, and we expect to reach 15,000 during '81."

"What percentage of the goods handled by you, yourselves manufacture?"

"About 33 1/3 per cent. during the present year." Thanking the gentleman for his courtesy, I took my leave.

This is only a sample of the prosperity of our town, a prosperity which I think can be verified by any Eastern manufacturer who will consult his books.

Mr. Thomson, with Howard Foote & Co., quotes a surprising demand this season for band instruments, especially in the finer goods—a sure evidence of national prosperity, in his opinion. He notes a larger volume of trade this year than last, coupled with a demand for higher priced goods.

G. B. H.

The Musical Instrument Trade of New York City.

[Continued.]

THE most successful songs that have been published in this country were written by a native composer, Stephen C. Foster, of Pittsburg, Pa. Foster's early life was passed as a clerk in a store, but his talent for song writing soon carried him beyond that circumscribed field. Some of his earlier songs were published by a Boston house, but the great body of his compositions and all the best known of them were issued from the presses of Firth, Pond & Co. In 1849 that house published "Nelly Was a Lady." Then followed in rapid succession a series of songs, as a collection the most varied and brilliant ever produced in this, perhaps in any country. Many of these songs reached a sale of 100,000 copies. Several went up as high as 300,000, and of all nearly 3,000,000 copies have been sold by the publishers up to the present time. After a lapse of thirty years no less than thirty-nine of Foster's songs are still kept on Wm. A. Pond & Co.'s catalogue, and several of them still have a large and steady sale.

Before giving a list of Foster's songs, a few words concerning the man will be appropriate. He wrote the words as well as the music of his songs, and was in writing both remarkably fluent. One day, while in Firth, Pond & Co.'s store, he wrote "Old Folks at Home," words and music, within two hours. Unfortunately he was dissipated, and his brilliant career was thereby brought to an untimely close.

Some of his songs have a pathos that has rarely been equaled, and others, as "Maggie by my side," are as fresh and sparkling as the spray that bristles upon the breast of the billow.

But the most unique of his songs are his negro melodies. No other writer has succeeded half so well in depicting the tone and manner of the hapless darky. Most of these melodies express the plaintive cry of an unhappy people, longing, yet afraid to hope, for better things in this life, and patiently, nay, eagerly, looking to death for release from bondage. Thus, "Old Black Joe," after three score years and ten of unremitted toil, his hoary head and black face presenting a sharp contrast while steadying his tottering footsteps with a stick, hears "the angels calling," and is eager to go in answer to the summons. It is much to be regretted that Foster did not live to catch and crystallize into song the joyous, exultant outburst of feeling with which the negro received his long wished for, but hardly expected, liberation.

The most popular and salable of his songs at the start were "Beautiful Dreamer;" "Boys, Carry me 'Long;" "Come where my love lies dreaming;" "Camptown Races;" "Dolly Jones;" "Eulalie;" "Ellen Baine;" "Fairy Bell;" "Gentle Annie;" "Hard times come again no more;" "The hour for thee and me;" "I see her still in my dreams;" "Jennie with the light brown hair;" "Kiss me, dear mother;" "Linda has departed;" "Linger in blissful repose;" "My Old Kentucky Home;" "Maggie by my side;" "Massa's in the cold, cold ground;" "Nellie Bly;" "Old Dog Tray;" "Old Folks at Home;" "Old Uncle Ned;" "Old Black Joe;" "Old Memories;" "Parthenia to Ingomar;" "Ring de Banjo;" "Some Folks;" "O, Susanna;" "Under the Willow;" "Virginia Belle;" "Voice of bygone days;" "Willie, we have missed you;" "Willie, my brave;" "Where has Lulu gone;" "Wilt thou begone, love;" "Way down in Cairo." Other songs that he wrote, which were not so popular in the beginning, but are still kept on the catalogues, are "Annie, my own love;" "Farewell, sweet mother;" "Glendy Burk;" "I cannot see thee die;" "I cannot sing to-night;" "I'll be home to-morrow;" "Lily Ray;" "Lula is gone;" "Mary loves the flowers;" "My loved one and my own;" "My angel boy;" "None shall weep a tear for me;" "Once I loved thee, Mary dear;" "Sadly to my heart appealing;" "Voices that are gone;" "Willie has gone to the war."

One more composer must be mentioned before taking leave of this old yet still vigorous house. No doubt many persons will be surprised to learn that George William Warren, the regular organist of St. Thomas' Church, in this city, has written some of the most successful compositions, both sacred and secular, ever published in America. His "Come, Holy Spirit" and "Rock of Ages" have been sung in every congregation throughout the land, and have had, together with "As Pants the Hart" and "Hark, the Herald Angels Sing," a larger sale than any other works of the kind published on this side of the water. Mr. Warren is the author also of the two most popular pianoforte compositions ever published here. These are "Tam o' Shanter" and "Song of the Brook." A great many thousand copies of each have been sold. Among Mr. Warren's other pianoforte pieces, "Andes March,"

"Bombastes Furioso March" and "Jack Frost Galop" may be mentioned as still very popular, though published twenty years ago.

Like a man, a house must be judged by its work, and the work of this house has been for at least half a century such as to command a judgment of which Wm. A. Pond & Co. may justly be proud.

NEW FOREIGN PUBLICATIONS.

Imported by Edward Schuberth & Co., New York.

Instruction Books, Studies, Theoretical Works, &c.
Naumann, Emil.—Illustrirte Musikgeschichte, "Die Entwicklung der Tonkunst aus den frühesten Anfängen bis auf die Gegenwart." Issued in about twenty-eight books. Each.....\$0.25
Symphonies, Sonatas, Fantaisies, Concert and Instructional Compositions, &c.

PIANO SOLOS.

Borodine, A., and Others.—Twenty-four variations and fourteen short pieces for children capable of playing in time two notes alternatively with the thumbs of each hand, with accompaniment of the teacher. Together.....\$0.50
Wienawski, Jas.—Op. 27, Third Polonaise.....1.00

PIANO SOLO FOR LEFT HAND ONLY.

Zicky, Comte G.—Chaconne for violin, by J. S. Bach; transcribed for piano; left hand only.....\$0.75

PIANO DUETS.

Taubert, E. E.—Op. 36, No. 2, Polonaise in D sharp.....\$0.75
 Op. 36, No. 3, Polonaise in E sharp.....1.00
Trede's Transcription of favorite songs. No. 28—*Abt*—"It was not thus to be;" No. 64—*Weidt*—"How fair art thou;" No. 83—*Abt*—"Thee only I love." Each.....\$0.90

ONE PIANO—SIX HANDS.

Herbert, Th.—"Musical Flamelets." A collection of favorite operatic melodies; arranged. No. 3, "Lucia".....\$1.00

TWO PIANOS—EIGHT HANDS.

Schulhoff, J.—Op. 17, Galop di Bravura.....\$0.00

PIANO AND VIOLIN.

Ries, Hubert.—"Stories of Olden Times".....\$0.30
 Instructional duets: No. 14—*Mozart*—Aria from the "Magic Flute;" No. 15—*Hummel*—Arietta from "Fanchon;" No. 16—*Grétry*—Dance from "Richard Cœur de Lion." Together.....\$0.50

PIANO AND CELLO.

Popper, D.—Op. 32, No. 2, Mazurka.....\$1.00
 Op. 33, "Tarantella".....1.75
 Op. 35, No. 1, Funeral March.....1.50
 Op. 35, No. 2, Fourth Mazurka.....1.5

PIANO AND FLUTE.

Gariboldi, G.—Valse de F. Chopin. Op. 64, No. 1.....\$0.90

PIANO AND CORNET.

Foerster, Alban.—Op. 67, "All' Italiana." Concert composition.....\$1.00

TRIOS FOR PIANO, VIOLIN AND FLUTE.

Burchard, C.—Favorite overtures arranged. *Herold*—"Zampa;" *Mozart*—"Don Juan." Each.....\$1.25

TRIOS FOR PIANO, VIOLIN AND 'CELLO.

Meyer-Oberleben, M.—Op. 7, Trio, E sharp.....\$4.00
 TRIOS FOR FLUTE, VIOLIN AND PARLOR ORGAN (OR PIANO).
Mengel, C.—"Social Hours." Gems from the works of celebrated masters. No. 4—*Beethoven*—Funeral March from his symphony "Eroica".....\$1.50

TRIOS FOR THREE VIOLINS.

Hermann, F.—Op. 17, Suite. Grave, Scherzo, Canzonetta, Gioconda, Marcia funebre e Presto. Score and parts.....\$0.75

QUARTETS FOR PIANO, VIOLIN, ALTO AND 'CELLO.

Notkowski, S.—Op. 8. Score and parts.....\$6.00

QUARTET FOR FOUR 'CELLOS.

Marx-Markus, Ch.—Op. 24, Notturmo Religioso and Adagio et Fugette. Together.....\$0.90

PEDAL ORGAN.

Lux, Fr.—Op. 63, Sacred Song Without Words.....\$0.40

PARLOR ORGAN.

Leybach, J.—"Idylle Pastorale".....\$0.65

PARLOR ORGAN AND 'CELLO.

Marx-Markus, C.—Op. 24, No. 1, Notturmo Religioso.....\$0.40

FLUTE SOLOS.

Gariboldi, G.—Op. 69, Twelve easy romances. Together.....\$0.65

'CELLO SOLOS.

Sauk, L.—Op. 8, Six caprices.....\$1.25

CORNET AND ORCHESTRA.

Weiss, H.—"Homage to the Artist." Polka brillante. Parts.....\$0.50

ORCHESTRA.

Wuerst, Rich.—Op. 81, Russian Suite for string orchestra with violin obligato. Score and parts.....\$3.00

MILITARY BAND.

Eilenberg, R.—Op. 25, "The Little Flatterer." Drawing room composition. And *Michaelis, Th.*—Op. 120, "Armenian Patrol." Parts together.....\$3.00

A New Piano Manufacturing Firm.

A NEW firm for the special manufacture of upright pianos has sprung into existence. Three well known gentlemen, Henry Behr, Edward Behr and Paul Gmehlin have formed a copartnership under the general firm name of Behr Brothers & Co., and will henceforth turn out a good medium priced piano at their factory, located in an excellent position at Nos. 292 to 298 Eleventh avenue, New York city.

Mr. Gmehlin, the company, is not only a man of truly extensive experience, having a practical knowledge of every part necessary to the formation of a piano, but he has more than ordinary enthusiasm and a rare gift for conceiving new ideas and putting them into practical shape. His connection with the piano manufacturing business extends over the long period of twenty-eight years, a guaranty in itself of mature and trustworthy knowledge.

Behr Brothers have for the past eight years been engaged in the same factory making piano cases for some of the best firms in New York and are, therefore, experts in that part of

the business. Mr. Gmehlin supplies the artistic part necessary to the successful manufacture of a good instrument, and thus the two combined have the required qualifications to produce a satisfactory piano.

The factory of Behr Brothers & Co. is 75 by 100 feet, five stories high and basement, having two boilers and large engine, also drying rooms which hold 150,000 feet of lumber. The best machinery obtainable is in use. Ten pianos per week are now being turned out; but when the demands are made upon them, forty to fifty can be easily manufactured in the same space of time.

Behr Brothers & Co. will confine themselves at present to making upright pianos only. A special and novel feature of this firm's instruments is their patented cylinder top, a device which commends itself for the ease with which the tone of the piano can be increased, and this without the necessity of having to remove ornaments or books which may have been placed on the top of the lid. They contemplate moving this patented top by a pedal, regulated by a spring, which will enable the performer to make a crescendo, in addition to the one possible by the hands. This is one of the most important improvements with regard to piano cases that have yet been introduced.

As to the tone-quality of Behr Brothers & Co.'s instruments, it can be said that it is equal to that of pianos made by some of the best manufacturers. A reporter of THE COURIER thoroughly tested one of the recently finished pianos and found it to have a reliable and excellent action, responding to all demands made upon it, and a tone at once sympathetic, sonorous and melodious. The soft pedal was a great success. The piano spoke for itself.

Behr Brothers & Co. have abundant capital to carry out their designs, and will sell their instruments at as low a figure as is possible for such excellent workmanship.

Pipe Organ Trade.

CARL BARKOFF, an organ builder of Allegheny City, Pa., is building two organs for exhibition at the forthcoming Pittsburg Exposition, which will open early in September and continue until the middle of October, or thereabouts. One of the instruments will have three manuals and about forty stops; the other will have two manuals and some twenty-five stops. They will be built in excellent style, the workmanship being superior in every respect.

—Jardine & Son say they are as busy as they can well be, having also several new contracts as good as signed.

—Hilborne L. Roosevelt says that trade has not been as good for six or seven years as it now is. Pipe organ builders have evidently struck good times. It is none too soon.

—Odell Brothers report the following numerous organs recently contracted for by the various churches named below. For the Holy Trinity Chapel, Brooklyn, a two-manual organ of twenty stops. For St. Luke's P. E. Church, Somers, N. Y., a two-manual organ of fourteen stops. For the Cathedral of All Saints, Albany, N. Y., a two-manual organ of twenty-six stops. For St. Bernard's R. C. Church, Fourteenth street, this city, a two-manual organ of twenty-eight stops. For the Roman Catholic Church of the Sacred Heart, Mount Vernon, N. Y., a two-manual organ of sixteen stops. For the First Baptist Church, Pierrepont street, Brooklyn, a two-manual organ of thirty-five stops. For the First Congregational Society, Montclair, N. J., a two-manual organ of thirty stops. The two last named instruments are to be built with their patent pneumatic tubular and self-exhausting pneumatic lever-action. There will be no movable action between the keyboards and organ proper. The keyboards will be placed quite a long distance from the main body of the organ. The two last mentioned instruments, beside the one for Albany Cathedral, will contain their celebrated pneumatic combination movements for draw-stops—piston knobs placed between the keys.

—The scheme of Mr. Belden's orchestral organ, intended for his residence, City Island, N. Y., is as follows: Three manuals, each five complete octaves in compass, CC to C4—pedal keyboard CCC to D—twenty-seven notes. The great organ contains six registers of 8 feet—open diapason, viola, dulce d'amour, melodia, trumpet harmonic, and clarinet; two of 4 feet—prestant and concert flute; one of 2 feet, a piccolo, and a mixture of three ranks. The swell manual also contains six stops of 8 feet—violin diapason, salicional, clarinet flute, cornopean, oboe and vox humana harmonic; three of 4 feet—flauto traverso, violina and clarion; and one of 2 feet—a flautina. The solo manual has only one stop—a horn tuba, 8 feet, voiced at a ten-inch wind pressure and inclosed in a separate swell box. It has also a chime of thirty-two bells. The pedal organ includes three registers of 16 feet—double open diapason, bourdon and contra fagotto (reed), beside a snare drum, worked by a pneumatic engine. The couplers are: Swell to great, swell to solo, swell to pedal, pedal at octaves, great to pedal, solo to pedal, solo to great, reversible coupler to swell to great and tremulant. The patent pneumatic composition knobs on great organ are—(1) Full great organ; (2) full to mixture; (3) full to 4 feet stops; (4) full to 8 feet stops; (5) viola, melodia and concert flute; (6) clarinet and melodia; (7) dulce, and (8) concert flute. The patent pneumatic composition knobs on swell organ are: (1) Full swell organ; (2) full without reeds; (3) all 8 feet registers; (4) salicional, clarinet, flute and violin;

(5) violin diapason, salicional, violin and flautino; (6) clarinet, flute and flauto traverso; (7) salicional only, and (8) flauto traverso only. The composition pedals are great piano and forte, swell piano and forte and pedal piano and forte. The sforzando pedal brings out entire organ and returns the same to piano on swell, great and pedal organs, working at the same time appropriate couplers. There is also a balance swell pedal. An automatic steam engine of three horse-powers blows the entire instrument. All the registers run throughout the entire compass of the manuals. The organ has a handsome ash case, richly ornamented with gilt, and decorated display pipes in front. The organ is now being erected in its final location. Mr. Belden is to be congratulated on the possession of so complete and magnificent an instrument and the builders on the success of their work of art.

—Jardine & Son have recently received an order for a large two-manual organ for a church in Nashville, Tenn. This organ when built will have ten stops on the great organ, twelve stops on the swell organ, and three stops on the pedal organ. There are to be five couplers and four combination registers. The Roman Catholic Church, Algiers, La., has also contracted for a two-manual organ—the great organ of which will contain nine, the swell organ eight, and the pedal organ two stops. There will be six couplers and combination stops in this instrument.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended July 9, 1881:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Africa.....	1	\$80	..	..	..	..
Bristol.....	1	150	..	..	..	..
Hamburg.....	..	..	4	\$860	..	..
Stettin.....	2	150	..	..	..	..
Liverpool.....	..	..	..	..	*7	\$228
Mexico.....	..	..	1	200	1	38
Brazil.....	5	311	4	1,348	..	..
Bremen.....	1	250	..	..	..	..
Havre.....	..	..	1	600	..	..
U. S. of Colombia.....	..	..	4	2,230	†13	191
Totals.....	10	\$941	14	\$5,238	21	\$457

* Organ materials.

† Orguinettes, 12.

NEW YORK IMPORTS FOR THE WEEK ENDED JULY 9.

Musical instruments, 127 pkgs.....value. \$15,410

BOSTON EXPORTS FOR THE WEEK ENDED JULY 8, 1881.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	7	\$948	..	..	*100	\$220
Nova Scotia, &c.....	..	..	..	..	*3	34
British Possessions in Africa.....	39	2,346	..	..	..	..
Totals.....	46	\$3,294	..	..	103	\$254

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED JULY 8, 1881.

Musical instruments.....value. \$1,769

The Musical and Dramatic Courier.

A WEEKLY PAPER

Devoted to Music and the Drama.

THIS journal, as its name purports, is intended to cover the musical and dramatic field. With a full sense of the responsibility this purpose involves, its publisher proposes to give the American public an active, intelligent newspaper, devoid of factitious surroundings, courteous in expression, free in opinion, and entirely independent. The need of such a journal is apparent, and on such a basis the support of artists and of the people may reasonably be expected. It has no partisan aims to subserve and it will give the news and all fresh and interesting information that may be of value in its line. It will also give, as heretofore, close attention to trade interests, and with its frequent issue must serve as the best and most important medium for advertisers.

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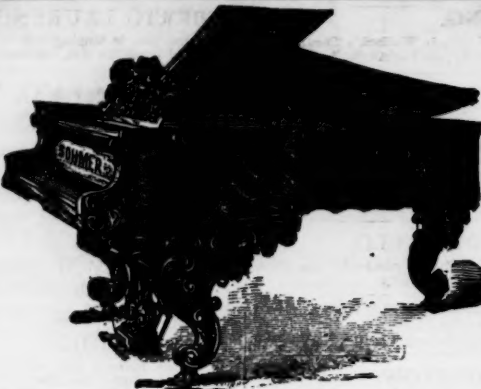
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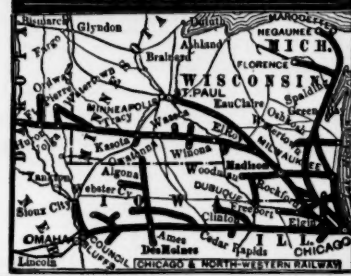
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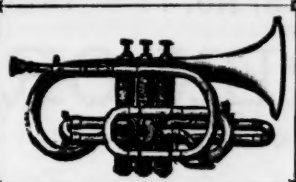
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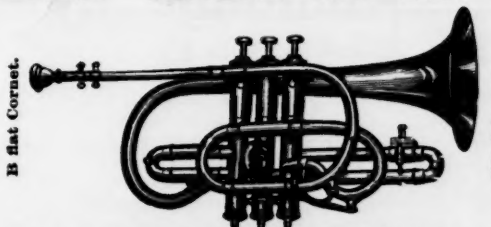
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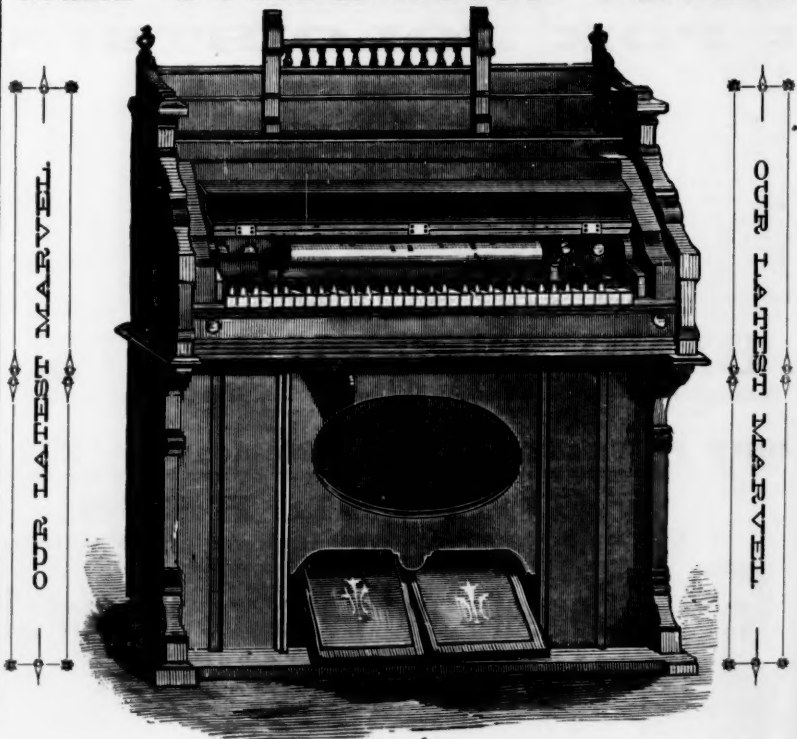
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							260
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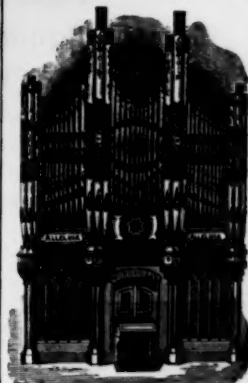
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